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NYM CRINKLE'S FEUILLETON

The Kind of Advice Women Get of How to be Beautiful-Grace is in the Bones and Beauty in the Blood, but Women Don't Know It-Beauty is more than Skin-Deep-The Abdicated Queens-Ability and Popularity a Question of Endowment - An Interesting Discussion of a Subject in which Men and Women alike are Concerned.

We all saw how Dion Boucicault went out of his way to give some advice to women who wanted to have beautiful figures-they were to carry a heavy weight on their heads. I see now that one Shirley Dare has taken up the subject, and advises women to pump. She says any kind of a pump will do, but let them

These are fair ensamples of the kind of advice that is flooding the newspapers, all of which advice comes under the head of how to be beautiful, or how to be graceful.

Doesn't it remind you of the school superstitions which you fondly believed in when you wore jackets? Do you not remember the boy's formula for making a clear day on the morrow, and his recipe for a curl in a pup's

Alas! how soon boys grow to learn that the morrow is unmanageable and pups' tails curl by an occult process beyond all systems.

I suppose men acquire much sooner than women a fairly clear notion of the inevitable, and try to adjust themselves to it.

Beauty of face and grace of figure belong to the inevitable very largely.

Grace is in the bones, not in the whalebones, just as beauty is in the blood.

Some women come into the world on a curve and never forsake it. Some are born at an angle and forever preserve it. The sharp corners stick out in their speech and obtrude in their conduct. All the weights in the world carried on their heads will not crush out of them the tendency to be acute.

There are more handsome and graceful women off than on the stage, but those that are on are best known to us and furnish us with types that we can talk about.

Now consider a moment; there is no specific in the market that will make a Mary Anderson-a trumpet voice, long limbs and a certain want of vibration are not the result of training or development. They are the consequences of heredity. There is no known exercise that will create Lotta's upper lip and kittenish heels, or put Minnie Maddern's soul into Lotta, Mr. Boucicault cannot with all his authority say to Mary Anderson, " Peace, be still " Nor can he with all his masterful skill unlock the spirit of Clara Morris in the body of Maude Granger. No one can prevent Ellen Terry from crying in the wrong place if she is hysterical any more than one can prevent Mr. Bob Hilliard from being beautiful and rash, or Mrs. Langtry from being celebrated.

Let us acknowledge that some things are fixed, and the less we tamper with them the better. The kind of beauty that subserves nature's purpose, the beauty that magnetizes the opposite sex and is part of the peopling process of the planet, springs from vital conditions, and in the mortar of philosophy is found to be health, youth and harmony of function. Of course the eye that discourseth and the lip that is cherry ripe must have hot blood pumped into them, and the sinuous and sensuous grace of the Daphne is a matter of osseous and integumentary adjustment.

Beauty of this vital kind is not the result of character or of thought. It resides in the ignorant, the depraved, the outcast, the plebeian. It irradiates in the peasant and the pirate no less than in the princess. It cajoles and conquers men to their life long regret. It marches over character with its procreative purpose, and men throw themselves under the wheels of its golden chariot.

Y

But never has one sex given up the hope of creating and preserving it.

Superstition, banished from almost every other retreat, still hides defiantly in a woman's vanity. She will carry stones on her soft head or pump out the immeasurable sea to attain it, and exhaust the whole pharmacopia to keep

The most rational of women will listen respectfully to science and agree with it, and then go to their belladonna privately. From the days when Poppea took her bath of ass's milk, down to the days when Miss Davenport put her foot on her own appetite, the whole feminine hemisphere of mortality has believed come away saying, "Why, I heard Bernhardt

secretly in the elixir of life, the fountain of outh and the philosopher's stone.

Do you suppose there is any writer brave enough to rise up at this late day and say that beauty is more than skin deep? that handsome is that handsome does? that there is a kind of beauty that can be acquired?

Yes. Behold him!

Mind you, it takes thirty or forty years of pretty good wrestle with the beautiful to beat these old saws out into the gold leaf of conviction. But sooner or later men come to the knowledge of it.

Physical beauty is bone deep, and belongs to the animal kingdom; but there is another kind of beauty that is soul deep and belongs to the individual. Some of Nature's homeliest children are archangels in the light of their

A man told me once that George Eliot was one of the handsomest women he ever met.

was ugly. I think she is a fine-looking

I suppose most women think more of their casket than of its gems, and when you come to think about it a handsome woman is to be pitied. She must have hours of contrition and self-abasement and shame, when she says to herself: "Heavens! Why was all the fine gold of ability and the precious metal of talent melted down in me to make a handsome face? What will become of me when my face is not handsome? My God! is that a gray hair? It is. Um-boo-splzt-boo-hoo," etc.

(I find it impossible to translate this emotional throb without a bottle of sal volatile.)

When Mme. Liebhardt came to this country to sing she was forty-five. She did not bring her voice with her, but she brought her personal vanity. One day when she was nervously exhausted and pale she sent for an American physician. He looked at her and told her to

into the world with a large fund of vitality and she hasn't used it up.

I very often think that one of the most serious obstacles in the way of dramatic advancement is the homage we pay to physical beauty. If the stage were more nearly related to the physical than to the intellectual advancement of the world, I should not wonder at it nor complain of it.

We make the lives of actresses doubly hard by our animal instincts. We disappoint those who are simply lovely and we ignore those who are not, as if the theatre were like one of those oriental slave marts in which physical charms rule the market.

During my experience I have never yet seen a woman whose sole claim to popular favor was personal comeliness who did not end an utterly disappointed and neglected woman. The one claim to popularity slips from her day by day. and she has no means of arresting it, and

You see I am writing this letter many miles away from the arena, where I am resting, and I want to say that away off here Nature herself has shown me how futile it is to depend on the circumstance entirely. We have got to take into consideration the conditions.

I had a companion who came with m When he got off the train he enquired about miasma and the water. When he got up in the morning he found a mosquito on the window pane. In the afternoon he took to a feather bed because there was thunder and lightning. The next day he had distinct symptoms of malarial poison.

But all this time his companions were out in the swamp up to their knees in miasm and praising God for trout. They stood in the rain, and instead of defying the lightning like Ajax, they admired it like Edison.

I found that if these two men walked through a thicket together the leaf that gladdened one poisoned the other. I found that if they drank out of the same stream the water that refreshed one upset the other.

I came to the conclusion that my friend brought the miasm with him in his bones.

I've seen the same thing on the stage a thousand times. The insouclante gallop of Lotta, the frosen grief of Clara Morris, the trumpet call of Mary Anderson, the corinthian grace of Modjeska, the incisive particularity of Edwin Booth, the oratorical declamation of Lawrence Barrett, the pulsing frowardness of Mather, the phthisicky languor of Terry, the Milo statues queness of Langtry, the sensuous modulations of Rose Coghlan, the lisping spontaneity of Rehan, the decorous dignity of Ponisi, the unutterable sweetness of Bob Hilliard, were not got in the theatre. They brought them with them. They were in their constitutions. It is true the teachers may have given them the quinine of elocution by the pound, but they never got these things out of their systems.

Ability and popularity thus become a question of endowment, and so is beauty. It is an astounding fact that ever since woman took to skirts there have been factories and systems for creating beauties, and there is not a single reliable bit of evidence that one was ever manufactured.

The best that man can do is to stand in with time and help destroy them.

NYM CRINKLE.

P. S,-A letter received just as I am about to close this for the mail, tells me that there are anxious enquiries in New York for Mackaye. Nobody appears to know where he is. Tom Ochiltree, I am told, is painting the Hoffman House red with the breath of denunciation. Harry Miner is supplicating through the wires for him, and friends come down to the Union Square to seek information. It anything has happened to Mackage I wish you would send me word. I somehow feel anxiety away up here.

Kellar in Mexico.

"Kellar abruptly closed his engagement at Heuck's Opera House, Cincinnati, on Thursday last, and took the midnight train for the City of Mexico," said Frank Murray, manager of the magician, to a MIRROR representative. " He had intended to go on the 24th inst. and open in Mexico on September 1, but he heard that Herrmann had changed his route so as to get into Mexico ahead of us, and he decided to checkmate him.

"This he did in a very decided manner. Kellar opened at the National Theatre on the 16th inst., ten days before Herrmann could possibly have got there, and now he wires me that he is playing to enormous business. After he concludes his engagement in the City of Mexico he will play the other leading cities in that country. He is a favorite with the Mexicans, and made a triumphal tour of the country in 1874, accumulating a small fortune there.

" Kellar's Mexican tour is under the manage ment of the Orrin brothers, the Barnums of that region, and I am not interested in it any more than to have a desire to see him succeed. He returns to the United States on October 1, and then I assume charge of his business affairs, opening our season at Dallas, Texas, on October 8. The season is all booked solid, and we do not come to New York until Spring."

A Legal Wreck will in all probability run out William Gillette's season at the Madison Square Theatre, which has been extended to Nov. 12. The rehearsals of A Confederate Casualty, which was to have followed, have been abandoned.



JOSEPH JEFFERSON.

He was utterly amazed to hear me say that | take two beefsteaks a day. The next morning the world would unanimously decide she was one of the ugliest.

"Of course," he added, "the world couldn't know her."

That was just it. Hers was a beauty that had to be discovered through acquaintance.

Have you never noticed how the good looks of an actor or preacher grow on you as he ex hibits his power? The almost universal feeling upon seeing a great artist for the first time is one of disappointment. Bernhardt is a notable example. The senses, those lying ministers of our body, report first of the externals. What a scrawny, angular, unpleasant creature! What a face! What a voice!

Then as her worth, her puissance and her volition begin to show themselves, she gets graceful; she beams with her own radiance; she compels with her own authority, and we

her manager. Maurice Grau, tound her in bed on her back with the "biffsteks" on her cheeks, a small hole having been left to breathe through

Mme. Liebhardt's ideas of health were skin deep, and never got any further than complexion:

I find that among the prima donne and singers there is an ineradicable belief that Adelina Patti has preserved her strength, her looks and her voice by the aid of secret preparations. Women write to her continually offering to pay any price if she will divulge her secret. But she has no secret. She once told me that she attributed the preservation of her voice to the one fact that she had never abused it, and that she belonged to a school that existed before Wagner's methods became fashionable.

The simple fact is that Adelina Patti came

nothing to put in its place. She rules in a kingdom of phantoms, and she sees them fade one by one. And there comes a time when her courtiers make audible and desparaging remarks about her behind her throne and leave her in a corner alone, because youth and freshness came in at the door.

There is never a day in New York that you may not see these deposed and abdicated queens walking in the throng with a defiant weariness and much enamel. Relics of departed worth, they seem to resent the progress of things, and to hate the idea of succession Your old roues and men-about-town point them out as one would point out the old milestones tapestried with brier and wild flowers, which tell how many miles they have come with their memories.

And of all pitiable objects I think a woman who has created only neglect is the most for-

At the Theatres.

LYCHUM THEATRE-LORD CHUMLEY. Lord George Cholmondeley (known as 'Chumley'). E. H. Sethern
Adam Batterworth. C. B. Bishop
Lieut. Hapk Butterworth. Frank Carlyle
Gasper Le bege. Heebert Archer
Temmy Tucker. Rowland Buckstone
Blink Bunk. George Backus

An impression prevails in certain quarter that Lord Chumley-presented as a new play by Messrs. Belasco and De Mille, and written expressly for E. H. Sothern-is the revised version of one of several unacted comedies bequeathed by the elder Sothern to his son. The piece certainly seems to bear traces of English origin; it is designed after an approved and once widely popular transatlantic pattern, and it is only here and there that the Americanism of the collaborators, whose names appear as authors, sticks out. But this is mere surmise, which has developed no proof, and were it not that at least one of these gentlemen has on several occasions been charged with working over other people's pro ducts and putting them forth as his own, the idea would not receive even an instant's en-

After all, it matters little one way or the other so far as the public is concerned, for Lord Chumley is a capital piece, affording more enjoyment to the square inch than any thing we have latterly seen, and as it made a pronounced hit on its first representation at the Lyceum Theatre last Monday night, people will flock to see it without reference to its an tecedents or its origin.

Lord Chumley's merits are so many that its minor faults are lost sight of. A little judicious cutting and trimming here and there where the action drags, and a little more briskness in the acting, will make it one of the most completely enjoyable performances before the public. It is certain to serve Mr. Sothern as a popular vehicle for a long time to come.

Mr. Sothern's part-the title-role-is admirably suited to his style of light comedyacting, while it contains one or two passages that test his capacity for dramatic work of the serious order. Without describing in detail the plot, which must be followed from the front so as to be thoroughly appreciated, it is enough to say that in Lord Chumley. Mr. Sothern appears to us as a a young nobleman of slender purse and generous feelings, who, under an appearance of stammering stupidity, reveals a genuinely level head, an ingenious command of resources, a heart which is in the right place, and a nature that is capable of enduring hardship and false accusations, in order to save a cherished friend from disgrace.

Finding that a French adventurer is threat ening his intimate, a young officer, with exposure for a suspicious financial transaction that he may procure the hand of the latter's sister, with whom Lord Chumley himself is in love, that young man jumps in for the purpose of protecting his friend and confo his enemy. How he pinches himself in an attic in order to get money enough together to liquidate the obligation of the young soldier; how he faces all kinds of complications with cheerful good nature, and how eventually he vanquishes the villain, removes the stain from his friend's name, and gets the girl of his heart, it is unnecessary to narrate. The plece is one of that character which does not permit of detailed description.

The dialogue is occasionally interspersed with flashes of wit; the characters are not new, but they have been effectively grouped and ght into contrast; the incide tiful, more or less novel and generally amusing, and, beyond everything else Mr. Sothern has a role which fits him down to the ground. He is delightful in reminding one irresistibly of his gifted father, whom he grows to resemble more in the artistic direction from season to season. His peculiar little laugh, his awkward manner, his sang froid in moments of excitement, all combine to give the personation attractiveness and completeness. Mr. Sothern was most heartly applauded for his efforts, and called a number of times.

Mr. Carlyle in Hugh had a character little importance, but he looked well and played it conscientiously. Mr. Archer was an effective villain, and Mr-Buckstone made a good deal of his "bit"-a London underground stoker. George Backus as a conventional criminal was satisfactory. Miss Archer made a pretty heroine. Miss Leslie an intelligent ingenue, Miss Addison a comic husband-hunter, and Etta Hawkins a vivacious but somewhat obtrusive "slavey," Lord Chumley is charmingly staged.

MIBLO'S GARDEN-MATHIAS SANDORF. Count Mathias Sandorf

S. C. Continue
Etienne Bathory
Etienne Bathory
barcany Robert Neil
Silas Torenthal W H. Wallis
Zirone
Mitsle Torenthal Lila Vane
Madame Bathory Cecile Rush
Namir
PepitaLouise Allen
BathildaRay Aller
Annetta Annie Dunbar
Pierre Gertrude Magil
RenaConstance Wallace

Bolossy Kiralfy's production of Mathias Sandorf, which was seen for the first time in this city by a large audience at Niblo's last Saturday night, is in many respects a creditable achievement in the direction of spectacular

This particular Kiralfy shares with his brother Imre a genius for making the greatest possible display with the least possible ex-penditure. In Mathias Sandorf Bolossy demonstrated with what facility and success he can engineer a heavy show piece single-handed. The production doubtless has involved a large outlay, for every feature of it is well done, but unquestionably its opulence of visual delights is deceptive. It is here that the chief qualifica tion for prosperity in the management of spectacles is found, and it is here that the shrewd little Hungarian impresario stands forth as the peer of nearly all his would-be rivals. Many fortunes have been staked and lost by rashly venturesome theatrical men in this field, because they have not known how to make every dollar invested look like ten dollars to the peo ple in front. The Kiralfys, on the other hand possessing this peculiar knowledge, and tact, taste and experience besides, have flourished continuously and practically monopolized the lion's share of the business in this country.

Mathias Sandorf, the ingenious Jules Verne's well-known novel has been mutilated in the dr matization-if dramatization it may be called-only as a story can, which has been adapted by a Frenchman for a French spectacular production, then put into English by one of the Kiralfy translators, and finally brought to the footlights after the text has been chopped up and cleared away by the local producer so that the scenery, ballets and specialty acts shall not be interfered with. Perhaps it is a necessity. Necessity, we are perfectly well aware, knows no law; ergo, every law of dramatic construction can be safely disregarded in a spectacular drama like Mathias Sandorf. Some day one may be written which will be as meritorious in construction and dialogue as in the scenic and terpsichorean phases, but for the present the playgoer is contented to have the actors fill in the gaps for the dancers, scene-shifters and mechanics.

The dramatic portion of Mathias Sandorf on Saturday night was for the most part inexplicable dumb show. The sounds of the hammer the shouts of the stage manager and maitre-de-ballet, mingled with the patter of a hundred pairs of feet in the wings, seriously handicapped the actors' ability. It didn't much matter, however, for the most imaginative spectator would find it impossible to make head or tail of the plot. Those that knew the novel enjoyed an immense advantage over those that did not. Thirteen years elapse between Acts One and Two; weeks and months were continually skipped with the change of a scene; the spectators were carried in a mysterious but picturesque journey to Italy, Spain, Morocco and many other furrin parts, accompanied everywhere by a man with a hero with a long beard; a villain whose clothes and sneer stood the passage of years and the frequent change of base without variation; a dark damsel given to dire threats and skulking habits; a nice young man who was his own father in the first act, and several other personages, each and every one a living conundrum that nobody bothered about guessing. In this international puzzle Messrs. Colville, Harkins, Neil and Wallis, and Misses Vane, Rust and several Allens participated. In the absence of any definite knowledge on the subject it is only fair to say that they acquitted themselves as creditably as circumstances allowed, although there is a bare possibility that they didn't acquit themselves at

When we arrive at a consideration of Mathia Sandorf in its character as a spectacle we reach solid and eminently satisfactory ground. There is the charm of constant change in it; there is ballet obliterates the dialogue and palpitates with color and corruscates with action. There is abundant variety, both literal and technical In the first act we are shown a mountain fount dashing down a craggy precipice, and into this the pursued hero plunges to escape from the guards of the prison he has just broken. Then we are treated to some lively festivities at a fair at Ragusa. Two Russian clowns, the Brothers Alexandrew, introduce some capital musical diversions, which would be equally good, if less suited to the public palate, were they done without motley and false noses. The versatile pair manipulated several instruments -such as the mandolin, guitar, clarionet and bassoon-skilfully, and actually succeeded in evoking delightful harmonies of organ-like quality from that much-abused and generally despised affair the German concerting. One of the features of the saltatorial exercises is the Automaton Dance, in which four decidedly clever women-Ricca and Louise Allen, Mile. Nicode and Mlle. Rosch-dance a quadrille in the character of marionettes made up for Bernhardt, Langtry, Irving and Dixey. The first named was exceedingly happy as the burlesque Henry I. It is a shrewd scheme to present the national and military ballet entitled America, at a time when political feeling is rife and patriotism is stirred to its very depths. The tumultuous applause with which the audience receives it is incontrovertible proof of its timeliness. Pretty girls-at least they seem to be pretty from the front-dressed as Indians, plantation hands, sailors, soldiers, and to represent our French, Irish, English and German citizens, dance, deploy and manœuvre in bewildering figures. A company of diminutive Uncle Sams parade around with that air of independence and don'tcareadamnitiveness for which the proverbial Yankee is noted, and the famous revolutionary picture "Yankee

Doodle" is realized by the grandfather, son, and little boy in Continental costume march ing beneath the torn folds of our national emblem. This ballet in its entirety is vigorously conceived and spiritedly executed. It is a distinct hit. The "black and white" interlude, familiar to magicians, was so clumsily managed on the first night that it fell flat. It has since been eliminated together with some minor specialties which failed to please. The pretty stork ballet which brings the last act to a close is danced before an illuminated fountain of water which spurts up half way to the grid-iron. The leaders are the dainty Mile. Paris and the dashing Mile. Cappelini, both of whom find favor with the observers.

Mathias Sandorf as a brilliant spectacle is a decided success, and its run should be attended with gratifying prosperity.

The melodious opera comique, Lorraine, by Rudolph Dellinger, libretto by Oscar Walther, adapted into English by W. J. Henderson, revised by Madeleine Lucette, was placed upon the stage at Wallack's on Monday evening for the first time this season, and met the cordial approbation of a large and fashionable assemblage. The cast is somewhat different from last year's, and may be said to have been improved upon Marion Manola, with her fresh, young voice and modest demeanor, appeared to charming advantage. Her sweet rendering of the Love Song in the first act, and her plaintive ballad, "Across the Night, along the Deep," in the last act, evoked the heartiest applause, while her duets with Lorraine were bewitchingly sung. Annie Myers, a conscientious artiste, sang the role of Ollivier with much acceptance, and was frequently encored, as was Alice Galliard as Oudarde, who made considerable of the character, but marred it somewhat by the useless "swimming imitations" in the last act.

Eugene Oudin made an extremely nervou entree, and sang his solo, "Now to my Lord and King," with discouraging effect and a throaty voice. He recovered, however, and his succeeding efforts were rewarded by much applause and several encores. Charles W. Dungan did not make a very creditable King of France. His manner is stiff and stagy, and he has a self-consciousness that he should rid himself of. His singing made some amends for his mannerisms. Jeff de Angelis could not show his versatility in the comparatively straight part of D'Effiat, nor did Herbert A Cripps distinguish himself as Pierre. De Wolf Hopper made all the fun in the opera as Gaspard, and his dry wit and buffoonery were highly relished by the audience. His make-up might have been improved upon, particularly about the head. His topical song caught on at once, and his verse on "The Quick and the Dead" costumes of ladies in general made the house tairly ring with applause.

The chief features of the opera, however were the ensemble choruses-particularly the Pages' chorus, with guitar accompaniment, and the Provence Song, the solo of which was admirably rendered by Eugene Oudin. The melodies are all catchy, and Lorraine would be good for a run were it not to be succeeded shortly by Boccaccio.

Effie Ellsler began an engagement under M. Palmer's management, which is to be of two years' duration, at the People's Theatre on Monday, with Frank Harvey's play Judge Not-the plot of which has been already published in THE MIRROR. Its favorable recep tion seemed to mark its success as a road piece. Miss Ellsler, as the wronged wife, Katherine Clare, stung by reproach into vindictive action and self reliance, was admirably crisp and decisive in her acting. She was repeatedly called before the curtain. Frank Weston, to whose share falls the role of the breezy journalist, Frank Brightside, whose business in the play is to be everybody's confidant and to right all the wrongs, enacted it with a chipper vivacity that makes his role come near being the central interest of the play. The part of Lord Ferndale was filled by F. C. Bangs with the courtly dignity for which he is distinguished. Madame Ponisi was greeted with an applauding welcome on her entrance in the role of Lady Moreland. The ponderous gravity of her denunciation of the unaristocratic sin of smiling gave no little satisfaction and amusement to a Bowerv audience. Frederick Corbett made the most he could of the lukewarm villain. Rupert Derwent. Lady Chalmers was effectively acted by Miss Protheroe in place of Mrs. Hart Jack son. E. H. Vanderfelt acted Philip Vane on the whole well, but somewhat unevenly. Probably the most artistic passage of his perform ance was the representation of Vane recovering from the effects of wine; it had none of the vulgar exaggeration to which many actors are prone in depicting alcoholism. Ethel Moreland was played by handsome Helen Bancroft. Next week, the Golden Giant.

Eagle's Nest, with Edwin Arden as Jack Trail, crowded the Thalia on Monday night. The piece has been altered somewhat since last seen to the extent of the hero being bound and dropped down a shaft, instead of imprisoned in a burning cabin, which change somewhat surprised the packed gallery. The supporting company was good, the new people being C. A. Henderson as Robert Blasedon, who did some really clever work, and Bart Wallace as Daniel Dibsey, the comedy role, which he played with credit. Agnes Arden as Rose Miltord, and Jennie Christie as Sierra Suze,

were well received. The idjot who never dies also made his first appearance this season Considerable excitement was caused by the attempt of the ushers to expel a disorderly "god," during which episode the above-mentioned idiot cried "Fire!" bringing the majority of the audience to their feet in an instant, and nearly creating a panic. It was only averted by the coolness of Mr. Arden and a number of jevel-headed people in the orchestra, who cried down the fright. The man who created the disturbance was arrested, but the man who yelled "fire" could not be found. Next week Frank I. Frayne and his menagerie in Mardo.

The Grand Opera House opened its regular season on Saturday night with Kate Claxton in The World Against Her. A large audience was present and generously applauded the many strong situations in the piece, calling nearly every member of the company before the curtain during the evening. The cast, which includes A. H. Forrest, Charles Stevenson, Palmer Collins, E. A. Eagleton and Alice Leigh, is almost unchanged since the piece was last seen here. Judith Berolde as Jenny Clegg acted with judgment, winning a good share of the applause. The piece was well staged. Next week, Jim the Penman.

N. S. Wood in The Waifs of New York drew a crowded house to the Third Avenue Theatre on Monday night-a top-heavy house, of course. He was supported by a capable company, chief among them being G. W. Thompson, George Morton, G. W. Pike, Ada Morton, Nellie Maskell and Marie Madison, all of whom were well received. Calls were plentiful. Next week, The Streets of New York.

Fate, a society drama and one of Bartley Campbell's earliest efforts, was resurrected on Monday night at the Windsor. This play has been brought forward a number of times, with little success. Its chief fault lies in the fact that it is interesting only in parts, a poor scene following a good one, and vice versa.

In the leading part of Helen Faraday, the wife, that excellent artiste, Rose Osborne, pleased the audience and received numerous calls. Mary Deagle as Juno Temple, "the fiend," was fairly good. A. J. Muller made a clever Frank Faraday, and was earnest and painstaking. Russell Bassett made the most of a few opportunities in the comic role of Blaize. James Mahoney was effective as Paulding. Howard James gave a good interpretation of Derwent, the elderly uncle. Whitman Osgood as Lawyer Burdette and Marie Osgood as Miss Dycer were humorous throughout. Lotta Chishold was satisfactory as Sally. Next week, In His Power.

At the Casino Nadjy continues its run uninterruptedly, and preparations are going vigorously forward for the celebration of the 100th performance of the opera, which occurs on Saturday night,

A Legal Wreck has evidently caught the popular fancy. It is now in its second week, and the cool weather and good acting have conspired to fill the house nightly.

There is little doubt that the revival of The Queen's Mate at the Broadway Theatre was well advised. The operetta is drawing audiences of large size.

Australian Notes.

Sydney, July 15, 1888.

Theatrical matters throughout Australia and New Zealand are, with few exceptions, flat and dull, the principal cause being the existence of so many shating rinks, which during the last few months has become quite a crase with the Australian public, and at which every leasee and manager is vowing dire vengeance; however, the evi. is done, and they have but to grin and bear it until the close of the skating season, which will every lessee and manager is vowing dire vengeance; however, the evi, is done, and they have but to grin and bear it until the close of the skating season, which will terminate about the first week in October, after which. I suppose, they will find fault with some fresh attraction that some energetic and enterprising American or Englishman may introduce to Australia. Perhaps it will be something startling in the pyrotechnical line, similar to that introduced by James Psin or Brock a season or two ago. Of skating rinks maybe we have a dozen, half of which are really good, but the two boss rinks are those under the management of Kenneth Skinner and Alfred Wylurd, and at which, on a carnival night not long since, upward of 6,000 were present. They are the two prettiest rinks to be met with throughout Australia. The Elite and Crystal Palace are patronized by the leaders of society.

Biand Holt, at the Theatre Royal, has done a moderate business since the opening night, producing The World and New Babylos with great splendor. July 14 a revival of Taken from Life is to succeed New Babylon. The season closes early in August, after which Bland Holt proceeds to Brisbane. Queensland, opening at the New Opera House for eight weeks.

The London Gaiety Burlesque company, including Nellie Farres, Fred Lesile and others, some fourteen in all, appear for the first time in Sydney, at the Royal, in Monte Cristo Jr., about the 11th of August, for six or eight weeks. They are due la New York in November next.

Harry Rickards, during his six or seven weeks' stay

and appear for the first time in Sydney, at the Koyai, in Monte Cristo Jr., about the 11th of August for six or eight weeks. They are due in New York in November next.

Harry Rickards, during his six or seven weeks' stay here at the Opera House, did a good business. He was followed July 7 by Ada Ward, after an absence of six years, who opened in The New Magdalen. The next production will be Carple, a piece that gained a reputation in Australia some twenty years ago. Ads Ward's season is for twenty-four nights only.

Agnes Thomas, who came to Australia with Dion Boucicault, has been the bright particular star at Frank Smith's Standard Theatre, appearing in East Lynne, Janet's Pride and Run to Earth.

Next Saturday an Australian version of Mr. Bornes of New York, under the title of A Life for a Life; or, A Sister's Oath, will be produced for the first time on any stage. At the Alhambra Music Hall, also leased to Frank Smith, Fields and Hanson, the musical comedians, are still giving their entertainment, being much enjoyed.

Frank Clark's All Star comb. of burleague and minstrel artists have held possession of the Academy of Music for the past three weeks. May Cameron and Wilson and Cameron are still with the show, and hold their own against all comers, but the great attraction is the Donaldson Brothers (Fred and Leon), contortionists, boa constrictors and physiological marvels, who gave a private exhibition recently in the presence of the medical faculty of Sydney, who were simply astounded at the marvellous feats performed by them. Frank Clark's co. will give place next Saturday to Hiscock and Friedman's New Englis' Specialty co., consisting of six people recently engaged in England by Harry Friedman. They will be assisted by Hiscock's Renowned Federal Minstrels.

George Rignold, of Her Majesty's Theatre, has struck oil at last by reviving the Lights o' London, and introducing for the first time in this city a real water scene, into which Rignold, as Harold Armytage, takes a header and rescues Seth Preene, amids

The W. J. Holloway-Resis Josyus assection nights at the Criterion, under the me Brough and Boocicault, was an unqualifie house being packed each might to witness tions of Shakespeare. They are at present the Adalaids where they occur luly at for thence to Princess' Theatre, Melbourne, Aug. 11, season of six weeks. Brough and Boucleault's A company rollowed the Essie Jeayns company, and produced for the first time here Mark Melford's play, Turned Up, which is still running to first-class busieses, with Robert Brough, Dion Beucleault, Florence Trevelyan, E. W. Royce, Manning and others in the cast. The next piece will be On Change, and after that Modern Wives, in which Nina Boucleault, who is expected by the Marifons, will make her reappearance at the close of the comedy season. Charles Arrold, with Hans the Boatman, at present playing through New Zealand under the management of Brough and Boucleault, will appear in Sydney at the Criterion. Hans the Boatman is the only company working through New Zealand at the present time, and are doing well.

Signor Tessaro's French Comedy company commenced operations at the Galety Theatre, Melbourne, and Staturday. There are some ten or twelve French artists introduced by subscription to Austraiia, thanks to the energy of Straor Tessaro, and up to the time of writing they have done splendid business. Their line is pure con-edv. Many of the pieces we have seen in English; therefore they are fully appreciated.

Perry and Lulu Ryan are again in Sydney and will reappear at the Protestant Hall sext Saturday night.

From Adelaide I hear Charles Warren is filling up a few weeks at the Royal under Williamson, Garner and Mungrove's management, playing such pieces as Drink, Lady of Lyons, Hamlet, The Barrister, Dora, Road to Ruin, Old Heads and Young Hearts, School for Scandai, Fool's Revenge, London Assurance, etc., Jenuy Watt Tanner, Herbert Fleming, H. H. Vincent, Frank Cates, Gracie Warner and Emma Chambera. After Adelaide Mr. Warner goes to Brisbane, which the supported by Isabel Morris, Daisy Chester, Jenuy Watt Tanner, Herbert Fleming, H. H. Vincent, Frank Cates, Gracie Warner and Emma Chambera. After Adelaide Mr. Warner goes to Brisbane, which the supported by Isabel Morris, Daisy Chester, Jenuy Watt Tanner, Herbert Fl

val from America, made her first appearance in Melbourse in La Soanambula. Armes Beaumont is also one of Amy Sherwin's company.

The Lynch Family of Beliringers are at the Athenmum Hall, Melbourne. They meditate a trip to America at no distant date.

Frank M. Clark's No. s All Star company still reigns at the Victoria Hall. Sylvo, the innovator, is back with them, and Saturday next they announce the first appearance in Australia of A. W. Tilson and Lee Carroll, America's representative comedy sketch artists.

Brough and Boucicault's No. s Comedy co. reappeared at the Bijos Theatre, Melbourne, last Saturday, in Robert Buchanan's comedy, Bachelors, when Lillian Gillimore, a daughter of Emily Thorne and niece of Thomas Thorne, of the Vandeville, London, made her first bow to an Australian audience, and at once became a great favorite. G. W. Ansen, who has been with Williamson, Garner and Musgrove since his arrival in Australia, has entered in the service of Brough and Boucicault for one year. Hamilton J. Mageecontinues to represent Brough and Boucicault in the front of the house.

CASINO.
Mr. Rudolph Aronson Broadway and 39th Street Saturday Matinee at s. Evenings at 8. ADMISSION so Cente. so Cents. Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$18. The Sparkling Comic Opera in three acts, entitled

NADIY. Chorus of 65. Orchestra of a6, MAGNIFICENT NEW COSTUMES*SCENERY, &c. ROOF GARDEN CONCERT AFTER OPERA.

ST. GEORGE, STATEN ISLAND. EVERY EVENING AT 8:30 O'CLOCK.

IMRE KIRALFY'S Colossal Historical Spectacle NERO: OR, THE FALL OF ROME.

THE GRANDEST PRODUCTION OF THE AGE. HOW TO GET THERE.

Boats leave Battery every to minutes. Fare only to cents. Amusement grounds directly opposite the ferry landing. Admission, soc.: Grand Stand 25c. extra. Tickets for sale at principal R. R. stations, Brentano's, on Union Square; at all Elevated R. R. stations, and at all principal hotels. WINDSOR THEATRE.
Bowery near Canal Street. FRANK B. MURTHA, - - Sole Proprietor

ONE WEEK ONLY. The talented actress Miss ROSE OSBORNE, supported by RUSSELL BASSETT, Bartley Campbell's comedy,

FATE.

Matinee-WEDNESDAY and SATURDAY. MADISON SQUARE THEATRE. Iced Air. Gillette's Delightful Comedy.

A LEGAL WRECK Evenings at 8:30. Saturday Matinee at 9.

H. R. JACOBS (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.) Reserved Seats soc., 30c. and 50c. Matiness-Monday, Wednesday and Saturday.

THIS EDWIN ARDEN in EAGLE'S NEST.

Aug. 97—FRANK I. FRAYNE.

H. R. JACOBS' THIRD AVE. THEATRE.

NOW PERMANENTLY OPEN.
Reserved Seats soc, 3oc, and 5oc.
Matinees—Monday, Wednesday and Saturday.

THIS N. S. WOOD in WEEK WAIFS OF NEW YORK.
Aug. 27-STREETS OF NEW YORK.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, Saturday Matinee at 2.
E. H. SOTHERN
and Mr. Frohman's Cemedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
Cast includes C. B. Bishop, Herbert Archer, F. Carlyle, R. Buckstone, George Backus, A. W. Gregory, Belle
Archer, Dora Leslie, Etta Hawkins, Fanny Addison.

BROADWAY THEATRE.

Broadway, 4:18 street and 7th avenue.

anager. - Mr. Frank W. Sanger

Handsomest and Coolest Theatre in the World.

J C. DUFF OPERA COMPANY
in the most successful comic opera ever produced. THE OUBEN'S MATE.

Evenings at 8; Saturday Matinee at 9. Admission, 500. GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.

Reserved seats, orchestra circle and balcony, 500. Matinees Wednesday and Saturday.

KATE CLAXTON in THE WORLD AGAINST HER Next week-JIM THE PENMAN.

The Giddy Gusher.



There are a good many things this free and enlightened land must stop doing before it can lay claim to be civilized. One of them is now transpiring about twenty blocks away from THE MIRROR office. Men. clothed in good tallor-made suits, with door-plates on their front doors, with matinee-going wives, gum-chewing daughters and cigarette-smoking sons, are gathered mysteriously busy behind heavy iron doors, choking a young man to death in the name of the law.

The murky skies are weeping overhead; there is a sob on the wet Summer air, as if the deed was one the heavens refused to smile npon. From every human heart at the last hour comes the great wailing cry, "Have mercy!" At the first approach of the grim summons, the wild appeal rings out, "Spare

How in the name of reason do these mortals Agre ask of a Creator that which they have deaied the creature? The wicked man who in a burst of passion has killed his fellow-man should be punished. He should labor unrewarded from the rising of the sun till the time k sets upon his unseeing eyes. To the United States man, with his schemes for joint stock companies, his hopes of political advancement, and his confidence in his own ability, this unpaid life of labor, this restricted sphere, will be an awful punishment.

As things go now the taking of life as a lawful punishment for crime is as great a blot upon our civilization as the jabbing of knives or planting of bullets in our fellow-creatures in moments of passion.

Every newspaper in the country would laud the act of a party who would save from death some miserable fellow, and hand him over safe and sound to a distracted mother, who watched the peril of her child with the great agony only a mother can know. How can they excuse the act that has brought the torment of the damned into the soul of that poor mother this morning? I suppose the Lord sees the evening papers; He sees sparrows fall (Ingersoll says He pays altogether too much attention to sparrows), and I don't believe He's going to discriminate favorably between the choking of that poor wretch in the Tombs this morning and the shooting at 73 Park Row the day before,

The sickening scenes on the gallows have such a fascination for the average man, that nice, kind-hearted, refined gentlemen run round and use great exertions to be made deputy sheriffs, so they can go in and look at a dying wretch. Good God! It seems impossible that one mortal should desire to see another in the throcs of a violent death, but he does. It's all wrong; that's barbarism; that's a remnant of the old conditions that conducted inquisitions, put fathers and mothers in rocking chairs along the rivers' banks, stuffed their holes with mud, and left 'em to die because they were too old to work; disembowled poor devils and put wisps of straw into the vacuum, inviting digestion to go on, and try new conclusions.

It's no improvement to substitute electricity for a rope. We have no right to call ourselves civilized while we slay our brother in the name of the law, any more than if we kill him in a pothouse broil over a primary election discussion.

I am quite delighted with the way the teapot fund for Ben and Mrs. Ben Baker is coming on. I counted up \$45 last week from Dr. Robertson, J. M. Hill, A. M. Palmer, James Collier, Joe Haworth, Harrison Fiske, J. J. Spies, Captain Connor and yours truly. Since then I have had all these replies, and lots still coming. Rachel Macauley writes:

"He deserves a substantial proof of the regard entertained for him in the hearts of his professional children." RACHEL MACAULEY.

"Enclosed find my check; if a larger remittance is required let me know. I will send it cheerfully for my nrst manager, Ben Baker." ISAAC B. RICH, \$5, Boston.

' Dear, good Uncle Ben, I hasten to send my mite." LIZZIE SAFFORD GILLESPIE, \$5.

"For the tea-set for our esteemed friend. Ben Baker." GEORGIE REIGNOLDS, \$1. Mary Ada Penfield sends \$1.

"Your efforts are enlisted in a good cause. Ben Baker deserves a handsome recognition of the estimation in which he is held as a faithful officer and honest man." FRANK E.

AIKEN, \$5. "I love Uncle Ben and Mrs. Uncle Ben. Here's a strainer for the nose of the prospective tea pot." PEARL EYTINGE, \$2.

"I don't know the gentleman, but I admire the institution he serves so faithfully, and want to help your pet scheme." GEORGE H. WATERS, Highbridge, \$2.

"At a dollar a head, Ben Baker will value his tea set all the more, representing the number of his friends as well as the esteen in which he is held." SIDNEY ROSENFELD, \$1. Yonkers.

"I delight to honor so excellent a friend." ELIZABETH PONISI, \$5.

"I add my mite to the many who will repond, desiring to show my esteem for that admirable gentleman, Ben Baker." THOMAS C. ORNDORF, \$1, Worcester, Mass.

"There's no doubt of the tea set success if every triend of Ben Baker sends a dollar. Here's mine." BELLE DUNLOP, \$1, Hartford,

"I have no doubt but your efforts will be crowned with success." T. H. McCLELLAN, \$2. Boston, Mass.

"For Uncle Ben's silver tea-set." MITTENS WILLETT, Sr. Philadelphia.

"." am delighted to join in the testimonial to dear Mr. Baker." AUGUSTA FOSTER, \$1, Chicago.

"For the Ben Baker testimonial." OCTAVIA ALLEN, \$1.

"With the heartiest best wishes I send my mite, as an acknowledgment of indebtedness to Heaven for giving the Actors' Fund so faithful a friend as Ben Baker." SIDNEY ARMSTRONG, \$5, Asbury Park.

"For Ben Baker." C. J. HALL. St. Charlotte, Mich. "Enclosed find my donation toward Uncle

Ben's tea-set." ADELE CLARKE, \$2. "After all the donations are in, if you

naven't got enough I will be happy to send the balance for dear Mr. Baker." HANNAH WYLE.

"Most cheerfully." H. G. FISKE, \$5.

"It is a delight to give that dear Uncle Ben what he deserves," MR. AND MRS. MARK DAVIS. \$1: LITTLE DOLORES DAVIS, \$1, Newark. New York.

"Your letter just received, in which you ask if I will be willing to chip in a V toward the silver set to be given to Ben Baker. You can put me down for an X-no excuse, but a plain simple ten for so worthy a person as Uncle Ben." H. C. MINER, \$10.

And so the good work goes on. If the readers of THE MIRROR could have seen Ben Baker's face when he read last week's Gusher, they would know what surprise and pleasure looked like mapped out on the human countenance, and when he reads the list to-day I want to be near. What a delight it is to even indirectly be the cause of happiness to others.

This is a busy week for me. I'm running round with Mary Fiske, who is trying to find business hair in her head. She's the best friend I ever had, and having clung to me in joy and sorrow, now that she's trying to be a dramatic authoress, I won't desert her. However I'll show my fairness and justice as a critic next week, and sit in judgment on her play as dispassionately as if it had been written by Lydia Pinkham or Belva Lockwood.

And so, busily, happily and hopefully, you find this week your GIDDY GUSHER.

Gleanings of the Week.

It is a matter of history that the old Sadlers Wells Theatre, London, has from time to time had real water for the production of lake and other water scenes. There is a shallow tank under the stage which can be uncovered and which is supplied by the flow from the old spa or spring which gave its name to the theatre. The date of at least one such instance of its use is fixed by an advertisement in the London Times of Wednesday, Aug. 15, 1821, which Rose Osborne has sent to THE MIR-ROR:

SADLERS WELLS THEATRE.

This evening and during the week will be performed the highly comic burletta in three acts, called The Haunted Chamber, after which Measieurs Decour and Esbryat, the renowned French Herculesses, will go through their wonderful performances. To conclude with The Chieftain's 0+th. The last scene will repre-sent the borders of a spacious lake of real water.

An anecdote concerning this tank was published in Sydney Chidley's work on scenepainting some three years back. Mr. Greenwood, the manager of Sadlers Wells under Samuel Phelps' regime, was a dandy of the old school, resembling a cross between Cruikshank's ideal of Mr. Pickwick and the original stage Paul Pry. A stage hand on one occasion left open the trap after going into the tank to clean it. Mr. Greenwood went sailing along with gold spectacles on nose and a large umbrella under his arm. His costume was tight-fitting vellow nankeen pantaloons and gaiters, shoes with silver buckles, a very long waistcoat with large pockets of a pattern like a flower bed, a shirt with an enormous frilled front, tall collar, vards of necktie, a blue swallow-tail coat with brass buttons, and lastly, a white hat with a very broad brim. Never thinking of the trap, Greenwood went plump into the water, emerging like a drowned rat, and using such "swear words" that everybody got out of his way and left him in solitary possession of the whole theatre.

Klaw and Erlanger have been selected as stakeholders by quite a number of professionals betting on the coming Presidential election. At the present moment they hold between \$2,000 and \$3,000. One of the most singular of the bets is that of Emil Boulier, manager of the Masonic Temple, Louisville, who staked \$100 to \$3 with Harry Kennedy that the State of Kentucky will go Democratic by a majority of 20,000. It is evident that Mr. Kennedy

will not risk much of his White Slave and Lights and Shadows profits on the wager.

Last week THE MIRROR gave the brief views of an indignant dramatist upon the question, "Do Actors Create Parts," and with perhaps a little acerbity assumed the negative position. The article has drawn forth a reply from T. D. Frawley, which we print below, in which he advances opposing opinions, and gives sev eral good reasons therefor. The question has long been discussed in the profession, but we believe has never yet found its way into print. THE MIRROR would be pleased to give the succinct ideas of dramatists and actors upon the subject. Doubtless the "Indignant dramatist" will reply to Mr. Frawley should his letter come to his notice: "In your last issue, under the caption 'Gleanings of the Week,' 'Indignant Dramatist' makes an assertion that I challenge. His assertion is that actors new create: that they do not even originate. To use his own words, 'An actor has about as much to do with creating a character as an organ-grinder has in creating the music that comes from his instrument.' Well, if we seriously consider this absurd simile, what would be the necessity of having actors? Why not use marionettes or automatons? The dramatist might then work his characters with strings, or, if flesh and blood be necessary, regardless of skill or creative genius, why not engage organ-grinders? It would be much cheaper, and according to 'Indignant Dramatist's' organ-grinding theories, it would be just as effective. Why do dramatists seek the most skillful actors to give life to their thoughts? I hold that the dramatist is the idealist, and the actor the materialist. The dramatist's idealizations cannot be called creations until materialized. For instance, a dramatist referring to a character in his play would not say, 'I created that character.' He would say, I sketched that character.' The dramatist's work is merely a skeleton; it remains for the actor to make flesh and blood of it-a living spirit-a creature of life. Is he not then the creator? Richard Whately, D. D., Dublin University in his 'Element of Rhetoric,' says on a similar subject, 'That man could not have made himself is appealed to as a proof of the agency of a divine creator.' So with the dramatist; that his idealization does not become a creation until materialized, is very palpable. Therefore I claim that actors do create,

THE MIRROR is daily in receipt of myriads of applications from all over the country from persons desirous of becoming members of its provincial staff. Some of them are especially amusing, and cause many a laugh from the correspondence editor. The following, however, is a particularly fresh one, and it is printed verbatim et literatim to show to what lengths ignorance and assurance will carry come people. It is quite evident the schoolmaster is abroad in the Texas circuit:

GALVESTON Aug. 11 1888.

Mr. Harrison Gray Fish New York:

DEAR SIR—I am running a small Sporting Paper in Galveston. And would like to be one of your Corresponders for this City 11R New York MIRRON I must say I have had a little experience in the News Paper Buisaness, and if you would give it to me I cold write you all some very good Items from this city of Base Ball Theaterical and all Sporting news that is if you all have no corresponder down here, I would like it very much to get that position, My age is 19 years old and was born and raised in Galveston Texas. So you can see I ought to now a little something about my own town. So if you can give me the pleasure of being your Corresponder you will not regret it. I gaurinter it. Yours Truely,

The First and Last Performance.

It seems the curtain of the old California Theatre did not fall for the last time upon Wallick's Cattle King, as was feared it might. A spasm of indignation evidently seized the San Francisco heart at this presumed desecration of its famous temple, and a final performance was arranged, in which Jeffreys Lewis temperament and his manly merits did that. appeared as Stephanie in Forget-Me-Not. We don't know whether the play was selected on account of its title or not, but it was significantly appropriate to the occasion. An oversight, however, was the omission of E. J. Buckley's name from the cast. As Mr. Buckley was in San Francisco on both occasions, and was in the first performance in 1869, he should have been prevailed upon to have appeared in the last-nearly twenty years afterward. As a matter of interest the programmes of the first and last performances are appended :

This complete dramatic edifice will be opened for the reception of the public for the first time,
MONDAY EVENTIO, JAN. 18, 1869.
On which occasion the entertainment will consist of

On which occasion the entertainment will consist of the OPENING ADDRESS
From the pen of F. Bret Ha-te, Esq., delivered by Mr.
Lawrence Barrett, after which will be enacted Lord Lytton's standard comedy. entitled MONEY.

With a superb cast of characters:
Alfred Evelyn. John McCullough
Sir John Vesey (from the Boston Museum).

W. H. Sedley Smith
Lord Glossmore. E. J. Buckley
Sir Frederick Blount (from Niblo's Garden, N. Y.)

Sir Benjamin Stont (from Niblo's Garden, N. Y.)

E. B. Holmes
W. H. Henry Graves. John T. Raymond
(From the Theatre Comique, N. Y., and previously from the Haymarket Theatre, London.)
C. ptain Dudley Smooth. John Wilson
Mr. Sharp. Frederick Franks
Sir John's servant. Mr. Caldwell
Evelyn's servant. Mr. Cleaves
Mr. Cleaves
Clara Douglas (from the Haymarket Theatre. Sir John's servant. Mr. Cleaves
Evelyn's servant. Mr. Cleaves
Clara Douglas (from the Haymarket Theatre.
London). Miss M. E. Gordon
Lady Franklin. Mrs. Judah
Georgina Mrs. E. J. Buckley
Grand opening overture. "Our Motto." composed by
Charles Coppitz, of Boston, and dedicated to the California Theatre, by the orchestra and "The Twelve."

The Last.



It is as his friend-not as a journalist-that wish to write of Edward Aronson, whose roung life ended so sadly, so prematurely, on Monday, and upon whose coffin I heard the sods fall at Cypress Hill two hours ago.

Never has Mother Earth bared her soft bosom and hidden from our mortal sight a restseeking child that bequeathed to us sweeter memories. Never have tears of regret and grief flowed with more alacrity from scores of eyes. Never has the night of eternal sleep followed the radiance of a more blameless life.

To fully realize how firm a hold this young nan had on the affections of all with whom he came in contact, it is only necessary to read the notices of his untimely death in the newspapers. Men more eminent have died and been written about at greater length, and their achievements exploited in terms of verbose eulogy, but no obituaries I ever read contained the same marks of kindliness, appreciation and genuine sorrow that these did which chronicled Edward Aronson's death.

Everybody that met him liked him; everybody that knew him loved nim. They could not help it. There was a gentleness, a sense of delicacy and refinement, a fine conception of honor and loyalty and a spirit of honesty in him, which irresistibly attracted people.

It was my privilege to be numbered among the few who were his intimate associates from boyhood days. I saw him under all sorts of circumstances, among all sorts of people. I was admitted to his confidence and to a knowledge of his inner nature. And the better I grew to know him, the more I respected and

Many and varied are the recollections of our long friendship, which now troop through my mind in rapid procession. I recall him as the genial companion; the loval, sympathetic friend; the energetic, dutiful man of business; the generous, charitable man of heart.

He possessed qualities which one associates rather with the man of the milienium than with the man of the bustling to-day. He always had time, however busy he might happen to be, to turn a friendly ear to the tale of distress. He made no parade of his virtues-for he was as modest as he was good-but his amiability, gentleness, tenderness of feeling, and regard for truth and honor and other people's feelings, surpassed those of any other I have known. He was possessed of safe and soher judgment-he rarely made a mistake in his estimate of those he met. He couldn't help being tolerant and kind, even to those he knew were unworthy of his consideration.

He was as entirely free from affectations as from deceit. When he told you anything you could rely on its being true. It was not necessary for him to exert himself to make friends-his winsome manner, his charming

object that enlisted his services ! Perhaps the great expenditure of vitality incurred thereby helped to undermine his health. Whether it was a social club, like the Stuyvesant or Mohican, or a charitable institution like the Actors' Fund, or a benefit for some deserving purpose. Edward threw his whole heart and soul into it and never rested until the end aimed at was accomplished. His ambition to do was greater than his strength.

For several years before his illness he worked like a galley slave at the Casino. He was always ready to undertake new duties, and he toiled early and late in order to accomplish himself that which his pride and his interest in the theatre and the success of his brother Rudolph prevented his delegating to others. He was always either at his desk in the little business manager's office there, amiably allowing himself to be bothered with the inconsiderate visits of Tom, Dick and Harry, or sitting up, robbing himself of sleep, in order to entertain somebody or other whose good-will might be of some sort of advantage to the theatre.

Often I warned him against burning both ends of the candle-a man with sturdier physique and greater vitality could not have indefinitely withstood the strain. He always smiled and replied, deprecatingly, that his work wasn't very exacting, and some day he would find time for rest. It has come now, but alas! how differently than either he or l expected.

Poor Ned! What a blow it must have been to him when the doctors compelled him to give up his duties last Winter and go away to Florida, in the vain hope of arresting the disease which had got its fatal grip upon him. But it progressed in spite of the warmth of St Augustine and the soft air, laden with the languorous perfume of jessumine and orange | pass.

som. And when Summer arrived as came to be but a ghostly shadow of his self, they sent him up late the North W

to carry on the unequal battle. He came back from the wilders short time ago. There was a great ci The sentence of death was writt emaciated face. "I've got to go," he said as he lay on his bed last Sunday night. Life was very dear to him. His heart grieved to leave so much love and brightness forever. It was

And then the twilight deepened. The shades of night softly closed in upon him. The clang of the great city did not reach him. He was at peace-spared the sound of sobbing, the sight of tears.

Farewe' and friend. Tears and flowers fell thickly on your coffin along with the earth and sods at Cypress HEI Thus watered and perfumed by love and affection, may the precious memories and associations left by you whe slumber now, live until every eye that found sympathy in yours is glazed by death, and every hand that felt the honest clasp of yours is turned to ashes. H. G. F.

Gossip of the Town.

Hattie Haines has been engaged for We

The Bunch of Keys company is rehearsing

Laura Palmer has been engaged as leading lady of the Streets of New York.

D. H. Wilson will conduct the tour of Mr and Mrs. W. J. Florence this season. Frederick de Belleville and wife sailed from

Rotterdam for this port on Saturday last A. L. Canby has been engaged by A. M. Palmer as advance agent for Effe Ellsler.

William H. Strickland has been engaged as advance agent for the Eastern Jim the Pen-

Madeline Lucette is busy on a new play for Annie Pixley, the scene of which is laid in

Lotta has been passing her vacation at Lemlex, Mass. She begins her tour in Milwanks on Sept. 6,

The second joint tour of Edwin Booth and Awrence Barrett will begin at Minneapolls on

Dr. Howard's Jekyll and Hyde opens its season at the Avenue Theatre, New Orleans, on Sunday, Sept. 30.

Gus Pitou left yesterday for Boston, where Robert B. Mantell opens his season in Monpars next Monday night.

Mary Ada Penfield has returned to the city from Asbury Park, and is at liberty to accept Wilhelmina Swanston has been engaged for

The Kindergarden, which opened its on Monday night at Brooklyn, E. D. E. H. Sothern is to play four weeks in San Francisco next May, jumping to that city di-rect from New York with his company.

Marion Manola, Annie Myers and Alice Galliard made individual and pronounced hits in Lorraine at Wallack's on Monday sight.

In our list of Fairs last week we omitted to mention the Augusta (Ga.) National Exposi-tion, which holds for five weeks, commencing

Charles Bowser will play the part of the correspondent in Held By the Enemy next week in Baltimore, and later on his original Edmund Collier, evidently dissatisfied with

is career as a star, will forsake the firmame this season and appear as Paul Kauvar in Steele Mackaye's play.

Elsie Lombard played Miss Grahame's part in A Legal Wreck on Monday night at two hours' notice, owing to the latter's lilness, and acquitted herself creditably.

A dispatch from Clara Coleman to J. J. Spies announces that the Twenty Maidens to One Dude company will close its season at Cincinnati on Saturday night next. John W. Albaugh has bought Mr. McVicker's

interest in the spectacle of A Midsummer Night's Dream, recently produced in Chicago. It is not known whether or not the author is to receive royalties. The Country Fair, the new play for Neil Burgess, will be given its first production at the Walnut Street Theatre. Philadelphia, dur-

ing the week of Oct. 8. Klaw and Erlanger are booking the time. Mercedes Malarini, who was specially gaged for Cassy, in the new version of Uncle Tom's Cabin, which opened at the Hollis

Street Theatre on Saturday last, made a most Charles B. Jefferson and H. S. Taylor will open the season of The Dark Secret company at the Grand Opera House on Sept. 3. Professor Smith and his trained dogs are among the

latest engagements for this organization Mark Lynch will play the leading heavy part in The Stowaway. Mr. Lynch was in Langtry's company last season, and made a success as Lord Daisy. The Stowaway will follow Mathias Sandorf at Niblo's Garden.

Mestayer's skit, Twenty Maidens to One Dude, is supposed to have been cribbed—or rather the idea—from an old German comedy entitled Twenty Daughters and No Son. This exemplifies the old saying that "there is noth—increase under the sun." ing new under the sun.

The author of The Fugitive and The Stowaway, Tom Craven, is coming over from L don to witness the first American perform-ances of the plays. The Stowaway opens at the Walnut Street Theatre, Philadelphia, on the 17th prox., but The Fugitive will not be seen until after the election.

Rehearsals of Zig Zag have been in progress at the Metropolitan Opera House for some time, under the supervision of W. W. Tillosson. It will have its first representation at the Walnut Street Theatre on Sept. 1. From the preliminary trumpeting the comedy has re-ceived, something extremely novel is expected.

Aaron H. Woodhull, who once defied the fates as a star in Yankee characters, and who has desperate intentions of the same kind again, has written a native play entitled The Hoosier Lover. He will spring it upon a languishing public this season. If the piece is as good as the title, Mr. Woodhull may be able to

PROVINCIAL

ill but one—the Park—of our regular theatres are now m, and the attractions at each are of a standard char-

Mankind still holds the stage at the Boston Theatre, but it will be taken off on Saturday to make way for a weak of Thatcher, Frimose and West's Minstreis.

Roland Reed has drawn spiendid andiences all the past weak at the Masum in The Woman Hater. He has an unusually excellent co., and the present week remains to be even more successful than the last.

Frederick Bryton opened in Forgiven Monday, night at the Globe. Mr. Bryton has a multisade of frende in Boston, and his respectances as Jack Diamond—a character in which he made a great hit here last season—brought nom out in force. His co. is a decided improvement on that of last year.

At the Grand Opera House W. J. Fleming's co. is doing the spectacular drama Around the World in Eighty Dava, with grand ballet and new scenery.

The Howard opened the ragular season on Saturday night to a rousing house, the attraction being Tosy Pantor's new co.

Uncle Tom's Cabin—Clay Greene's version—which has for a long time been in careful preparation, received its opening performance on Saturday avening. The andience included many newspaper men and professionals who were anxious to see what Mr. Greene had been able to do in the way of reviving and revivifying this antique drama. There have been at least half-a-dozen versions of the novel, each of which has been played to death, and it must have required a good deal of faith and business pluck combined to have decided the managers to try a new one on the public. As to one thing, all the old playgoers present were agreed—that Mr. Greene's version was by all odds the best vet put on the stage, the most ingeniously constructed, and presenting the most striking scenes of the piece is elsovately staged, and some of the scenes are wonderful in their realism. Everything in new, and the company is remarkaged, and some of the scenes are wonderful in their realism. Everything in new, and the company is remarkade for its very most of the five the season—blee in her in training for some of the season—dilie Burnham will play soubstress i

PHILADELPHIA.

son began on Saturday night in good earnest, see having at that time thrown open their his may be wise, but it is certainly uncom-in defence of the early opening, it may be t the attendance at each of the houses was

arge.
the National Theatre Militon Nobles produced
Sire to Son. The drama appeared to be a sucset I will have more to my about it in my review
a weak. The newly constructed house excited

west. The sewly constructed and action and marketon. sint of numbers at least the opening of the recentral Theatre was the most successful. Mr. re claims that over 4,000 people were present, and relaims that the seating capacity of the house in A good entertainment was afforded by a selected y co. The house is not nearly finished, a great of adornment still being necessary, but it will be sandsome and remarkably confortable. the Chestant Street Theatre, Dupcan B. Harrimilitary meledrams, The Paymaster, met with a li reception, and will receive from me considerance my sext.

La Sonnambula and The Rose of Castile are an-need for this week, partsen thousand people assembled at the Gentla-'a Driving Park on Monday last to greet Buffalo and again wintees his interesting exhibition, and attendance has continued very large all the week, respangh's Casino closed on Saturday night, wrace Bill's Wild West Show at Gloucester still re-acced hardens.

interest, and for the final two weeks some changes will be made in the cast, and new specialties introduced.

Evangeline filled the Grand last week. The burlesque did not seem to have a solitary new feature, and George S. Kaight, as Capt. Districh, played in a listless and dull manner. Fay Templeton was not as good as her predecessor in the part of Gabriel. This week McKee Rankin will produce his new play, The Runaway Wife. A Tin Soidler, Ang. só.

The People's opened the regular sesson to a packed house. Dan Saily in Daddy Nolan was the attraction. The theatre has been turned isto one of the most comfortable and handsomest in the city. The balconies and boxes are new, and the decorations are bright and pleasing. The prevailing tints are terra cotta and gold, with a blue mixture, and the seating capacity has been increased syo, and prices of the best seats increased. Manager Baylies and his sesistant, George W. Reid, are to be congratulated on the changes.

The Haymarket reopens next Sunday with The Scarecrow, a new musical comedy by Robert B. Peattle and Harry Smith. The cast iscludes Richard Carroll, Lew Hawkins, Bertha Foy, Jessie Quigley and Alberta Damon.

The Academy of Music will reopen Saturday night with Hoodman Blind. Manager Iscobs has entirely refitted and redecorated the house, and proposes to bid for the best class of patronage with the best shows on the road.

The Windsor opened Sunday 19, with Gus Williams

with Hoodman Blind. Manager Iacobe has entirely refitted and redecorated the house, and proposes to bid for the best class of patronage with the best shows on the read.

The Windsor opened Sunday 19, with Gus Williams in Keppler's Fortunes, and the theatre was filed. The house has been thoroughly resovated. Edwin Hanford in The Shamrock 25.

Hooley's opened its doors for the season Saturday 18, and Frank Daniels in Little Puck was welcomed by a crowded house. The theatre has received entire new fitting and decorations and lights up well, making a rather startling impression on those who recollect it old. A new act drop, a copy of Emile Bayard's painting, "Bande Joyause," was much admired. It is the work of the new scenic artist, H. H. Unitt.

Items: George W. Todd, for ten years doorkeepen at Hooley's, has accepted the same position for the Columbia, and will greet old friends at that theatre in futers.—Topy Venn will be seen in The Crystal Slipper in the part formerly played by Emma Delaro. Charles Warren plays Angostura in place of Harry Allen. Homis Welden will replace Grace Filkins.—Midsummer Night's Dream will be put on the road for a term at the conclusion of the run here. It will go East.

BALTIMORE.

Despite the extremely hot weather the two theatres open did a fairly remunerative business, and the work of "sprucing up" went bravely on at the other houses.

The Mikado Specialty and Buriesque co. was the attraction at Kernan's Monumental Theatre last week. This week, the Vienna Ladies' Fencing and Rowing co. Next, Booth's Specialty co.

George W. Mitchell in Shadowed Crime drew good houses last week at Kelly's Front Street Theatre. W, J. Thompson in The Gold King this week; Hoop of Gold sy.

Items: Manager Kernan, who was thrown from his

J. Thompson in The Gold King this week; Hoop of Gold sp.
Items: Manager Kernan, who was thrown from his carriage in Druid Hill Park recently, is alowly recovering.—Harris' Academy of Music opens sp with Held by the Enemy. Notwithstanding the excellent attractions to be presented, popular prices will prevail.—Kernan's Monumental Theatre has four matiness a week now, instead of three.—John B. Maher left for New York on Saturday last to join the Wages of Sin co.—Holliday Street Theatre opens season Sept. 3 with A Midsummer Night's Dream.

CINCINNATI.

CINCINNATI.

Bewitched at the Grand, with Sol Smith Russell in the role of Halcyon Todd, more than fulfilled anticipations, and packed the house nightly. The play is bright and clean, its situations laughable, and Russell's part affords that clever comedian ample opportunity for the introduction of his specialties. The support was satisfactory. Current week, George Adams in He, She, Him and Her, followed set, by the Natural Gas comb. The regular season at Heuck's will begin 19, with Twenty Maidens to One Dude comb., which has been booked for a two weeks' stay.

The Wilbur Opera co.'s season at Harris' Theatre has thus far been decidedly successful. Susie Kerwin's work is the leading roles, and the effective comedy business of Kohnle and Tre-Denick assisted materially in the past week's success. The programme for current week will embrace Three Black Cloaks and Mascotta.

otte.
Will. Fennessy inaugurated the People's regular season 18, with Lester and Williams' London Specialty co. as the attraction. The co. includes such specialty artists as Dan Hart, Mas Pettingale, Frank Lewis, and Vidocq and Haines. The Weston Brothers' comb. un-

as the attraction. The co. includes such specialty artists as Dan Hart, Max Pettingale, Frank Lewis, and Vidocq and Haines. The Weston Brothers' comb. underlined for s6.

The Season at Haviin's will begin sc, with Charles E. Verner in Shamus U'Brien. We, Us & Co., s6.

The Earlacourt Luvaniis Opera co., whose performance of the Little Gipsy met with a gratifying reception at the Vine Street Museum, will continue its engagement and during current week will present Solitaire, or the Rad Slipper.

Items: Manager James E. Fennessy, of Heuch's, is suffering from a severe cold contracted during his camping out experience.—W. S. (Smiley) Walker, advance agent of Annie Pixley's co. is visiting relatives in this city.—Thos. Seabrooke's role in Twenty Maideon to One Dude at Heuch's is to be assumed by a Mr. McDonough, Seabrooke having retired from the cast.—Sigmund Gabriel, at cose time manager of the Vine Street Opera House, but who has recently degenerated into the proprietor of a questionable concert hall, had his license recently revoked by the Mayor.—Merri Osborn, of the Bewitched co., is one of the coming soubrettes.

SAN FRANCISCO.

week.
Patience at the Tivoli, as a revival, did not do so well as it did before. Indeed, had it not been a sort of as addes to Bella Thorne, there would have been a first-class failure.
Emerson's Minstrels at the Bijou are, augmented this

The Grand Gover. House constinued by march success. La Sonanshula and The Ross of Casille are aspected for this week.

The Sonanshula and The Ross of Casille are aspected from the second of the seco

Webster-Brady co. open their second annual tour at Santa Rosa on Monday next. Their season extend as far East as New York City, closing there about June t.—E. M. Holland, as well as Marie Burroughs and her husbend, are visiting relatives during their stay here.— John Webster is appreciation.

LOUISVILLE.

The Weston Brothers in The Way of the World drew very good business at the New Buckingham. The play hee very little in itself to recommend it, but serves as an excellent vehicle to introduce the musical specialties of the brothers and the really good co, in susport. This week the Wallace Sisters Specialty and Burlesque

excellent vehicle to introduce the munical specialities of the brothers and the really good co, is support. This week the Wallace Sisters Specialty and Burlesque troupe,
Items: Al. Schlict, Louisville's prominent young baseo, will be known professionally hereafter as Al. Bellman.—Wilbur Adkins, the new treasurer and business manager at Macauley's, has taken charge of that house. He is a young man with a wide acquaintance and an extensive journalistic experience.—Orris Johnson has just closed a long season with McKee Rankin, and is resting quietly here at his home. He will go with the Rankin co. again next season.—Ads Glasta's singling at the Triennial Club Concert was a big success. The lady is a favorite here.—The Grand Central had a fine week's business with a variety bill. This week an entire change, Daily and Hoey, Mike Commins, Emma La Mause and others appearing.—Ramser, Morris' Crucify Her is on sale at the bookstores, and is in demand, thanks to Selens Fetter's connection with its dramatization.—Manager Macauley returns from New York so. Great satisfaction is expressed with his bookings.—Swaday Trucif, by request, publishes entire R. G. Ingersoll's essay on Life, which appeared originally in THE MIERON's Christmas number two years ago.—The changes in the lobby at Harris' are noticeable. It is finished in hard wood, highly polished, and a neat substantial rail protects the approach to the new boxoffice, which is cosiness itzelf—There are conflicting statements concerning the condition of the Rose Sanger Co., which disbanded here after the engagement at the New Buck. Manager Semon says it is all right, while members of the co. allege bad treatment. Several members secured employment with the Whallens. The break-up cannot be chargeable to lack of patronage working season. Manager Beon says it is all right, while members of the co. allege bad treatment. Several members secured employment with the Whallens. The break-up cannot be chargeable to lack of patronage force of workmen getting that house in condition

BROOKLYN.

BROOKLYN.

The Park Theatre reopened on Monday evening with Johnson and Slavin's Minstrels. The audience was large and enthusiastic, and the initial performance was a success. The list of attractions secured for the season and published in last week's Miracon is one of the strongest ever announced at this house. Next week, Dan Darcy.

The Black Flag was the opening attraction of the season at the Brooklyn Theatre. Business was excellent. The theatre has been handsomely redecorated. There is every reason to anticipate a very prosperous season. Next week, The Two Johns.

The finishing touches are being put to the Grand, and it will open on the 1st with Siberia. When completed the Grand will be the handsomest theatre in the city, if I may except the Amphion.

ALABAMA.

Birmingham.

Birmingham.

This Summer has been an unusual one for duliness and nothing has happened worthy of note, but the prospects are exceedingly bright for this Fall. Ben S. Theiss, assistant manager of O'Brien's Opera House, returned inst week from an extended trip East looking remarkably well, and very enthusiastic over the coming season, which he predicts will be an unusually brilliant one. Frank P. O'Brien is still lingering at New York and Asbury Park. He writes that he has booked a long list of first-class attractions.

Items: Fred Mortimer's benefit at the Casino last week presented an interesting programme of forty volunteers. Some of the people had not appeared on the stage for years. Entertainment was a success in every way.—The B. P. O. E. have been holding weekly meetings. The very best people are becoming members at every session. On Friday Aug. 12 Chattanooga, Memphis and Birmingham lodges will hold a grand reunion at Monte Sano Springs sear Huntsville.—Ed. C. Crenshaw, ticket-seller at O'Brien's, has remained at home all Summer, but will leave next week for a two weeks' shing frolic is South Alabama.—Exaited Ruler B. M. Allen and Secretary H. W. English, who went to New York as delegates to the B. P. O. Elkir Grand Lodge meeting, have returned, loud in their praises of the order and their treatment at the hands of the New York brethren.

CALIFORNIA.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Opera House (L. Henry, manager):
Probably the most successful and brilliant engagement of the season, with the exception of Booth and Barrett, was that of Fanny Davenport in Fedora and La Tosca, 30-31. A large and fashionable audience greeted the star at each performance, and the reception given her must have been most flattering to the lady. Melbourne McDowell, as Loris Ipanoff and Scarpia, created a good impression. Entire support excellent. Salabury's Troubadours in Three of a Kind 1x, matinee and evening, to good houses. The co. is, quite good, but we miss the genial Nate.

Clunie Opera House (L. Henry, manager): Rents-Santley co. drew large houses 3-4. The performances were poor.

Sanitry to.

Sanitry to.

Were poor.

Item: The illness of Frank Blair, the comedian of Salsbury's Troubadours, prevented that co. from presenting The Humming-Bird to, as billed. Wallick's Bandit King, return engagement, 13; T. J. Farren in Soap Bubble 22-23.

Bandit King, return engagement, 13; T. J. Farren in Soap Bubble ss-s3.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager); James H. Wallick played to good houses 6, week, in The Cattle King and The Bandit King. The Lyceum Theatre co. will produce The Wife 13, week, and a big house is expected. Louise Dillon and Henry Miller, of this co., are old favorites here. Neil Warner so.

Academy of Music (T. W. Okey, manager). This being Fair week, a great many strangers are in the city, and not a few of them witnessed Cotton and Mott's Minstrels week of 6. Closed this week (13).

Items: Al. Hayman is in town in the interest of the Lyceum co.—We will have A. M. Palmer's co. at the conclusion of their engagement in San Francisco.—The Los Angeles Theatre, now in process of construction on Spring street, is fast approaching completion.—Work on the new Burbank Theatre on Main street has been retarded owing to the non-arrival of material, which as soon as received will be pushed with much greater rapidity.—There has been more or less in the dramatic papers, as well as others, lately in regard to the marriage of Fanny Davenport since she was decreed her divorce from Mr. Price. She received the notice of her divorce in this city, and she was also asid to have been married here or in the immediate vicinity, but on a thorough examination of the record by your correspondent it was tound that Miss Davenport had not been married in this county at least.

tound that Miss Davesport had not been married in this county at least.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Fanny Davesport drew a crowded house Aug. 1 in La Tosca. I am pleased to note that our local orchestra acted upon my suggestions and favored the audieace with some new selections, which were happily rendered. Wallick appeared in The Bandit King to a good house J. Farron's Soap Bubble sv.

SANTA BARBARA.

Lobero's Theatre (Iohnson and Burson, managers): After a very agreeable camping out, hunting and fishing in the numerous charming localities in this county, the male members of the attractive Pyze Opera co. again return to our midst, not at all the worse-looking for their tanned appearance. They begin a series of performances 13 with Patience, and it will be a benefit night to the sflable and efficient manager, C. M. Pyke, wherein several local lights will volunteer, L. L. Cowles, a young man of this place, made his debut 13 as major of dregoons. Gilbert and Sullivan's Ruddygore will be rendered 14. Ben Cotton's Minstrels 23; Neil Warner Sept. 7-8.

SAN BERNARDINO.

Opera House (Plato, Laccher, and Hyde lessen).

SAN BERNARDINO.
Opera House (Plato, Lescher and Hyde, lessees):
Farron's Scap Bubble closed a two-night stand to 11;
poor show to poor houses. Cotton and Mott's Minstrels
15.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): T. J. Farron's Soap Bubble co. drew fair audiences 6-7. Mr. Farron sustained his reputation as a comedian, and Dolly Foster, Virginia Ross and Mr. Conneily won especial favor in their respective roles. D Street Theatre (Perigo and Smith, managers): The Bairnsfather Family, the Scotch vocalists and dialecticians, appeared before a small audience ii. The novelty of the performance was its chief charm, and was decidedly out of the usual order. SAN DIEGO.

COLORADO.

DENVER.

Herrmann is mystifying very large houses at the Tabor. It is an auspicious opening week of the season.

The engagement closes 18, and Herrmann goes into

Mexico direct, opening at the capital s6. Week of so wallick's Bandit King co., followed by the Lyceum co. Items: Mrs. De Wolf Hopper, wife of the New York singer. recently walked up the trail to Pike's Peak, as far as the Half-way House and back—an awful climb.—The Two Johns co. was on the circuit week of 6.—J. B. Porman is now sole owner, as well as editor, of The Play, the newsy Tabor programme, Ben Kline having retired as partner.—In its advance notices of Herrmann, the Republicans said the magician was here two years ago. Not so. It was Keilar. Herrmann's only visit to Denver was nine years ago, when he showed in the old Sixteenth Street Theatrs.—The new theatre in Mexico until after the election.—The stage paraphernalia of the closed Music Hell, belonging to Ed. Leischenring, has been sold under attachment.—A Republican special says that a coo,coo brick will be used in the new opera house in Pueblo.

the new opera house in Pueblo.

Rink Opera House (E. C. Rice, manager): A co. of alleged players produced the Two Johns at this house on the 11th. The play is a very illy-constructed mass of bad puns, and the co. is noticeable for its gross inefficiency. There is not one redeeming feature in the whole thing. Why are such miserable attempts at an exhibition countenanced by local managers? Item: Lottic Cruitshank, of last year's Bostonians, will give a concert 13. She has a large vocal class, and is meeting with success here.

CONNECTICUT.

MYSTIC.

Opera House (Ira W. Jackson, manager): This house will open the season 31 with Si Perkins. Manager Jackson reports many first-class boosings.

Walter L. Mains' International Show 18, to fine business. The best twenty-five cent tent show here. William Johnson, musician, and his wife, slack wire performer, joined 15.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Duncan Clark's Female Minstrel and Burlesque troupe 15, to fair house. The two comedians were rather good, but the female part of the show was poor and disgusting.

TORRINGTON.

Opera House (F. R. Matthews, manager): Barlow, Brothers' Minstrels opened the season 18; performance good and well received by a large audience. New
Orleans Minstrels 30.

Opera House (J. E. Spaulding, manager): Bar-low Brothers' Minstrels opened the season 18 with good business, giving satisfaction. Wallace and Co.'s Circus

Titem: While on a vacation through Massachusetts a few days ago, your correspondent had the pleasure of meeting representatives of THE MISEOR at Northampton, Springfield and Holyoke—Mark Sherwin, Harry Smith and Arthur Aiston—and found them the same courteous gentlemen that distinguishes your general

THOMASTON.
Thomaston Opera House (Thomas A. Gotsel, manager): Barlow Brothers' Minstrels 15 gave general satisfaction. Ferralto and Co.'s Circus Aug. so to small business. Seymour-Stratton Dramatic co. open Aug. 33-35. News is rather scarce at present.

DAKOTA.

HURON.

Grand Opera House (O. P. Heim, manager): Nellie Siddon's Night Hawks Burlesque co. gave a very poor variety performance to small and acce—men only—16. Item: Manager Helm is making arrangements to secure Mile. Rhea for a one-night engagement, but is not able to announce the date yet.

DELAWARE.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers):
George Wilson's Misstrels gave a good show to a large
audience 19. The co., comprises some clever performers.
The regular season opens with George Holland 27-90.
Grand Opera House: The reopening of this theatre
under the management of Proctor and Soulier is walted
for with considerable interest. During the Summer the
auditorium has been newly frescoed, the stage remodeled and entire new scenery painted, the electric light
introduced throughout the theatre, the entrance hall
and box-office rebuilt; etc., making the house much more
convenient and attractive. H. V. Soulier has personally
superintended the work of improvement. It is expected
the house will be ready to open about Sept. 1. Moore
and Vivian in Our Jonathan, Dore Davidson in Jekyli
and Hyde, and A Bunch of Keys co. are among the
early attractions. J. K. Baylis, the former manager of
this house, remains as treasurer.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre opens regular season 27 with The Paymaster. May Wilkes in Gwynne's Oath Sept. 3.

Harris' Bijou opens 27 with Milton and Dollie Nobles in Love and Law.

ILLINOIS.

Opera House (Philip Parker, manager): Martin Golden's Dramatic co., supporting Lissie Kendall and Kitty De Lorme, played here 8-10 to crowded houses in The Nihilist, Listle Duchess and The Martyr. Maude Atkinson Sept. 18-25—Fair weck.

Opera House (C. C. Jones, manager); Haverly's Minstrels 11 to a good house, giving a clean performance. The Japanese family and March of the Dragoons are worthy of mention. Stetson's Uncle Tom's Cabin co. gave a poor tent performance 17. Laura Dainty 27, fair week.

fair week.

DECATUR.

Smith Opera House (F. W. Haines, manager): Gorman Brothers' Minstrels 15 drew a fine house and gave a good entertainment. The co. is very entertaining. Coaried Opera co. 38: Ollie Redpath Sept. 2; George Ober in Jekyll and Hyde 3; Little Nugget 7.

CHAMPAIGN.
Armory Opera Hause (S. L. Nelson, manager): Fred.
Pelton's Dramatic co. will be the attraction during fair Pelton's Dramstic co. Will be the attraction during tall week, so-s5.

Item: Marie Dantes, Mile. Rhea's leading lady, has been spending her Summer vacation in this city.

STREATOR.

Plumb Opera House (J. E. Williams, manager):
Gorman's Spectacular Minstrels inaugurated the amuse-

ment season 17. Their programme was a varied one, and abounded in local hits. Billy Lyons' make-up as a society lady, and the political speech of Ad. Adamy, particularly excited the risibles of the large audience present. Manager Williams reports a long list of excellent attractions to follow.

fent attractions to follow.

GALESBURG.

New Opera House (W. F. Bailey, manager): The Fall season will be inaugurated Sept. 18 by Rhea in Adrienne Lecouvreur. Already the demand for seats is large. As Rhea is to open the huss the proprietor compliments the Madame by having her portrait painted at the top of the proseculum arch. The demand for dates is large, and as the city is growing so fast the prospects for a prosperous season was never brighter. Further bookings will soon be announced. The Princess' Theatre is closed.

Opera House (John B. Whalen, manager): Boston Novelty co. to fair business 13-14. Co. medium. Laura Dainty in A Mountain Pink Sept. 1; Harry F. Adams co. 10—week.

Plenty of equestrian shows here this week past, but nothing theatrical. Trotting meetings are of course of no interest to the profession, and circuses are always the same.

INDIANA.

TERRE HAUTE.

Opera House (Wilson Navlor, manager): Gorman's Minstrels, favorites here, appeared before a large audience 44, and gave an excellent performance. Their new first part, representing the hotel grounds of a seaside resort, is an agreeable change from the old horse-shoe. Ad Ryman's political speech is exceedingly clever, and caused much hilarity.

IOWA.

DAVENPORT.
Burtis Opera House (W. K. Fluke, manager):
Nothing this week at this theatre. The season opens so with The World. Gorman's Minstrels will follow.
Turner Opera House (Chas. Kindt, manager): The house has not been opened this week. The active season will not begin until the first of the mouth.

Academy of Music (Lew Waters, manager): The Ruby La Fayette Dramatic co. opened a week's engagement 15, in Pygmalion and Galatea, to popular prices.

Items: Manager Buchanan, having received a letter saying that it was reported that the Peavey Grand had been so much damaged by a recent fire as to necessitate the postponement of the opening of the house, wishes me to announce that the theatre will positively be opened on Monday, Sept. 24, by the Conried English Opera co. The following attractions have already been booked at the Peavey for October: "Conried English Opera co., Sept 24, week; The World, Oct 1-2; Natural Gas. 3-4; Marie Prescott, 5-6; Jane Coombs, 3-44; Helen Blythe, 26; Johnson and Slavin, 27; Milton Nobles 31, two nights.

COUNCIL BLUFFS.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):

With the exception of Wilson, the negro delineator, and Lee, the juggler, the entire Rentz-Stanley co. may be set down at a gigantic finile. It is safe to say that their performance was one of the poorest ever seen in this city. Manager Dohany has made many improvements inside his house, such as new mornery, stage fixtures, etc. It is newly painted throughout, and ready for next season's business.

fares, etc.

Academy of Music (L. F. Benton, manager): Antoin
Strelezki and J. D. Mahan, of Boston, gave a concert at
this place 15, to a select and appreciative audience.
Strelezki is a composer of merit, and Mr. Mahan has a
tenor voice that singers eavy.

Item: The reunion of the Eastern Iowa Veterans'
Association occurs here Sept. 3-5. It will draw quite a

Association occurs here sept. 3-5. It will draw quite a crowd.

DES MOINES.

Grand Opera House (W. W. Moore, manager): House still dark. Vernona Jarbean in Starlight st.

Foster's Opera House (Wm. Foster, manager): No attractions at this house since the last letter (Aug. 9). Next attractions now booked; Gorman Minstrels for Aug. 23; John Dillon Sept. 3, during State Fair week. Capital City (R. C. Rosa, manager): Georgie Hamlin and co. appeared Aug. 13:16. Have been playing to good fair business. Booked: Rentfrow's Pathfinders, Sept. 3, week.

Items: O. M. Davis. of Des Moines, left for Omaha Aug. 14 to assume position of manager for Mille Fay's Burlesque co.—Barnum and Bailey's Sept. 1.

Creston Opera House (J. H. Patt, manager): John Dillon in Wanted—The Earth 27, week. It being the week of the Creston District Fair, an unusually large business is anticipated. The World co. Sept. 5; Katle Putnam 8; Fowler's Skipped by the Light of the Moon 17.

Shelby's Circus pleased immense crowds 13. The show, which has been newly reorganized, has a good programme, but the waits and hitches between acts are tiresome.

KANSAS.

Crawford's Opera House (L. M. Crawford, manager);
The Wilber Dramatic co. opened for a week 13 in Planter's Wife, Escaped from the Law, Three Wives to Ose Husband, Two Orphans and Van the Virginian—plays that are evidently pirated. The co. carries the vilest brass band that has ever been in Topeka. The performances are crude, and still there seem to be thousands of people in the town to whom a ten-cent price of admission is a magnet, for the houses have been not only full but packed, not a very creditable reflection on the intelligence of Topeka's people.

Grand Opera House (E. H. Macoy, manager): Everything is being rushed now to get things in order for the Twelve Temptations, which opens sed. The interest that is felt is evidenced by the knots of the curious who throng around the entrance in the hope of seeing at least one of the temptations gratis.

Garfield Park: Coup's Equescurriculum has proved such an attraction that it has been engaged for an indefinite stay. It is a good show and well worthy of patronage.

W. M. Emmons' Specialty co. is drawing big crowds

patronage.

W. M. Emmons' Specialty co. is drawing big crowds to the monster tent on Court House lot.

to the monster tent on Court House lot.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager):
Wilber's Comedy co, played a fair night's engagement
5-11, producing Escaped From the Law, Three Wives
to One Husband, Ten Nights in a Bar-room, and A Celebrated Case—undoubtedly pirated plays.
Items: We are well supplied with variety shows. The
Club Theatre, Main Street and Coilseum furnish varied
attractions to choose from, and all are doing fair business; the first mentioned takes the lead, and gives a fair
show.—The regular season at the Crawford commences
in September, and Manager Crawford has booked a fine
line of attractions.

KENTUCKY.

At last Owensboro can boast of a theatre not excelled by any of a similar sized city in the United States. The new Temple Theatre is rapidly approaching completion. It is a building that the city may well be proud of. The stage will be amply arge enough to put on any size set of scenery, and from the manner the traveling managers are booking for the Fall season shows that they quickly recognize the advantage our city now offers. Robert Downing opens the house Sept. s8, running three nights. ights. Opera House: McNish, Ramza and Arno's Minstrels

Eugene Robinson's Floating Theatre 17-18, at public landing. Stage performance good. Marie Prescott se-s4. Goodyear, Cook and Dillion's Minstrels, Sept. 2.

MAINE.

MAINE.

Greenwood Gardens (C. H. Knowlton, manager):
The Mascotte was put on for two days, and Three Black
Cloaks finished out the week 11. The latter opera afforded Marie Bell an excellent opportunity, which the
charming prima donna took advantage of, thereby adding another to her numerous successes. Alf Hampton
was a clever Dromez, and made a hit in a most ungrateful part. Alex, Bell as Don Louis, and Arthur Wilkinson as the King, were most acceptable. Dudley's rendition of Don Jose was also remarkably good. The
choruses were well balanced, the costumes a great improvement on those seen heretofore, and the orchestra
did most creditable work. Business was most flattering,
and the opera caught on finely.

Items: Marie and Alex Bell sever their connection
with the co. ss, and Christine Brown and Percy Cooper
will finish out the season.—J. K. Alasley, the wellknown comedian, and wife, who have been summering
bers, leave to join their co. at Providence, ss.—Emma
Mulle closes her engagement with the Wilkinson co. 18,
and rejoins the Divey co. for rohearsals.—Luolena Lorraine, who has been is Boston the past few days, rejoins the co. so for an active part in Fantine.—Private
musicales are all the rage on the Island this season, and
the one given at the Union House 17, by J. Marshall
Hobbs, raaks among the finest; and was thoroughly enjoyed by a most appreciative audience.—Alf, Hampton
joins & Brass Monkey co. for rehearsals after the production of Fantine.—The hops at the Opera House
after performances are well patronised, —The costumes
furnished for Black Cloaks were hardly creditable to
Shirley Smith, of Boston.—It he Gotton after the production of Fantine.—The hops at the Opera House
after performances are well patronised, —The corbestra at the
Carden this season is a feature of every performance,
and Mr. Stabblebies, the leader, is a clever and conscientious conductor.—The Boston I deal quartette,
composed of Messrs. Huutoon, Boyle, Hanshue and
Dudley, is a fine one, and they are popula

Town Hall (E. A. Crawford, manager): Floy Crowell is booked for Sept. 3-5; Herne's Hearts of Oak 10; Barlow Brothers' Misstrels 18.

Item: Gus T. Wallace, of Abbey's Uncle Tom co. No. 1, also Mrs. Arlington and little daughter of the same co., have been spending the Summer in Brusswick.

BATH.

Alameda Opera House (T. H. Clark, manager): De Lydston and Dunn's Dramatic co. week of 13 to good business.

Items: Manager Clark is confined to his home with a severe illness.—Popham Beech opens its new theatre Sept. 1.

MASSACHUSETTS.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Thatcher, Primrose and West opened the season of 1888-80 here 16 to a house packed in every quarter. Pat Rooney 3; Minnie Maddern 20; Fleming's Around the World 31.

Items: Edward Guigere left the minstrels in Pittsfield 13.—Master F. Egan is a bright little fellow, and his drum-major act is a taking bit.—Laura Almosnio has bren taking vocal lessons during the Summer from a Boston teacher, and has developed an excellent contrality ovice.—Mary Mills, last season with Held by the Enemy, has had several good offers for next season.—The Kittle Rhoades company will begin rehearsals 27, and open their season in Auburn, N. Y., Sept., 3.—Katie Partingston has reconsidered her offer, and will go with Peck's (Abbey's U. T. C.) co. next season. This is Miss Partington has reconsidered her offer, and will go with Peck's (Abbey's U. T. C.) co. next season.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): T. P. and W.'s Minstrels opened our season 17. Receipts and mercury way up. Their variety minstrel bill is an odd combine of Shakespearean sumptuousness, intestent century ollo and Hanlon-like agility, well seasoned with jokes current when Nebuchadne szar was abbe. Pat Rooney 24; Fleming's Around the World 30. Items: M. T. Skiff, Gus Pitou's right hand man, has purchased a house in this city, intending to make it his headquarters.—Ex-Manager John D. Walsh, of the Helsue Adell co, with his wife and child, go with Shadows of a 7-cat City this season.—Manager Fred. William, arites me hopefully concerning Mora's opening at Saratoga Sept. 3. He has purchased outright Velvet and Rags, and is negotiating with Howard P. Taylof for Dimplea.—Herman F. Grundler, of this city, write's friends that he, with his wife, has abandoned his or-

chestral baton to become musical director of the schools at Muskegon, Mich.—Thompson and Gilmore have a new scheme in hand connected with the Academy production of The Old Homestrad, but I have been asked to keep alient for a few days regarding it.

WALTHAM.

Music Hall (W. D. Bradstreet, mammger): The Dalys opened our season and began their own 18 in Vacation. The piece has been remodeled to some extent, and with new faktures, musical and acrobatic, goes better than ever. The cast includes all the Daly family: Thomas, William, Jr., Dan and Lizzie; Bene La Verde and Julia Mackey, while the misor parts are in excellent hands. Items: Mande Banks assisted at a musical and literary entertainment given in Lynn recruity in aid of the Incarnation Building Fund.—Maggie Pendelbury, of this city, is to play old women characters with Adams and Cook's co. this season.—Gus. Litchfield, one of our prominent amateurs, has joined the Lawrence and Gaylord co.—Messrs. Rich and Harris will give a private performance at Music Hall Sept. 7 of their Howard Atheamum Star Specialty co., to which their friends and members of the press will receive invitations; the co. open at Bangor, Me., Sept. to. Duncan's Female Minstrels opened the house 18. Standing room only was announced before the doors were opened. The new dresses of the T., P. and W. party are very fine, and were received with applause. The show is a little better than last season. The next important attraction will be the first production of the Two Sisters 3--5, Den Thompson will be among the audience to witness the play. Fred. Bryton in Forgiven 19-3, Around the World so. Kindergarden 31—Sept. 1.

The Musee (George H. Bacheller, manager): This house is just approaching completion. Sept. 10 is the date now set for the opening.

HAVERHILL.

City Hall (James F. West, manager): Peck's Bad Boy.

date now set for the opening.

HAVERHILL.

City Hall (James F. West, manager); Peck's Bad Boy comes Sept. s. Neil Burgess in Vim 3, Labor Day; Si Perkins 8.

Item: Thatcher, Primrose and Lilly Clay have caucied eagagements, preferring to wait for the new

MICHIGAN.

White's Grand Opera House (Charles O. White, manager): Dockstader's Minstrels gave three performances the latter part of the week to good houses. This week open dates. Next. The Kitty.

Detroit Opera House: McNish, Ramza and Arno's Minstrels drew splendld hot-weather audiences the last half of the week. This week, Natural Gas for the first three nights, followed by Sol Smith Russell's comedy, Bewitched.

three signts, followed by soil Smith Ausself's Comedy, Bewitched.

Items: Detroit will have the first performance of Gilbert and Sullivan's new opers after its New York season.—R. S. Scott and Marie La Pelle, comedian and leading lady of Chip o' the Old Block co., were married at the residence of Orion Sair, at Howell, Mich, last Wednesday evening.—The regular season opens at Wednesday evening.—The regular season opens awwings. Ornal Opera House Aug. 27, with the new comedy, The Kitty.—Whitney's Opera House opens Aug. 20 with Keep It Dark for seven performances.

GRAND RAPIDS.

Aug. so with Keep It Dark for seven performances.

GRAND RAPIDS.

Redmond's (C. H. Garwood, manager): This week the Deshon Opera co., in a repertoire of standard operas, has done a remarkably good business, notwithstanding the excessive heat. The engagement is for two weeks, being the longest opera season ever played here, and indications point to large business throughout the engagement. A few of the old faces are missed, but the company is stronger than last season, and numbers many more people. Frank Deshon is a favorite from pit to roof, and is always received with favor. Tom Ricketts is a new acquisition to the co., possessing a good voice as well as the ability to act. Chas. E. Osborne did what he had to do in a listless manner. He is capable of better work. Lucille Meredith is the possessor of a fair voice, and was painstaking in what she did. The chorus was of fair size and well drilled. The co. remain another week.

d. The chorus was or tall the control of the contro

Change (M. J. Bruck, manager): Fowler and Varmington's Skipped by the Light of the Moon 14 to a cod house. It has never been better presented in this city.

Items: H. F. Gruendler is in the city, making preparations for The Cutprit Fay. According to his statement there will be 130 in the cast and chorus.

arations for The Cuiprit Fay. According to his statement there will be 150 in the cast and chorus.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Juvenile Opera co. gave a good entertainment to fair business each night week of 13. It is rare to see such remarkable talent as actor and singer as we meet in little Misses Ada Warner and Minerva Adams. Skipped by the Light of the Moon 15. The Originals sever presented the skit better. Dockstader's Minstrels 16. Although this is the third so far, and another ministrel co. soon to follow, they played to a crowded house. The vocal part of the entertainment was its chief merit. McNish, Ramza and Arno's Minstrels 25. Bartholomew's Equine Paradox 27 week. Sol Smith Russell Sept. 4.

Item: Master Robt. Madden, aged 18, is lying seriously ill Jat the Fordon House with consumption. He filled the part of Rocco in La Mascotte two weeks ago, doing excellent work. A little over a week ago his illness took a serious turn, and this condition became so critical that he could not be removed to the hospital. One of the matrons, Mrs Gish, remains to take care of him.

him.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley managers). Dockstader's Minstrels 15 entertained a crowded house. The instrumental and vocal music was especially good, exceeding in point of artistic merits the expectations of the audience. McNish, Ramsa and Arno's Mi. strels 23.

An informal reception was tendered by the East Saginaw Lodge to A. C. Moreland, of Dockstader's Minstrels, who is secretary of the Grand Lodge of Elks.

—Manager Clay, of the Academy, met with quite a loss at a recent fire, a residence owned by him being partially destroyed. The insurance will nearly cover his loss.

JACKSON.

Hibbard Opera House (R. W. Murphy, manager):
The Jackson Operatic Minstrels, assisted by W. E. Munger and Wm. Barlow, gave an epjoyable entertainment to, to a good house. Sol Smith Russell in Bewitched 22.

ttem: Prof. Louis F. Boos and Will Addison leave so for Mt. Clemens to join Murray and Murphy's co.

so for Mt. Clemens to join Murray and Murphy's co. OWOSSO.

Sa'isbury's Opera House (F. Ed Kohler, manager): Dockstader's Minstrels 14, to only fair business. Previous anticipatious were not fully realized in the performance.

Items: W. F. Canfield, of J. B. Polk's co., and Max Freeman, of Si Piunkard co., stopped in town for a short time on their return form Northern Michigan, where they have been spending their vacation. They go to rejoin their respective cos.—No bookings.

MINNESOTA.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The season at this house bids fair to be very successful. The bookings include some of the best attractions on the road. Veroons Jarbeau opens the house with Starlight. Her co. is excellently chosen, and from the conscientions oractice that has been going on this week a good entertainment seems sure.

People's Theatre (W. E. Sterling, manager): The Marble Heart has been presented this week to large houses. Great attractions are promised for the coming season, and no one doubts the manager's ability to fulfill them.

Grand Opera House (E. W. Durant, manager):
This week has been bare of events. Our season formally opens syth with Haverly's Minstrels, which are prime favorites here. The bookings already made for the coming season, the manager states, are of the most satisfactory nature.

coming season, the manager states, are of the most satisfactory nature.

ST. PAUL.

People's Theatre (L. W. Walker, general manager): Loudon Assurance was presented week 13 in commendable style. The house was filled by a very large and fashionable audience. The production was interesting, for the reason that it introduced the new members of the co. Loduski Young as Lady Gay Spanker made a very favorable impression and met with a hearty reception from the audience. She has a pleasing voice, reads her lines well, is graceful, petite and pretty, and will soon become a favorite. Sally Williams is a bright, clever soubrette, and played the role of Pert with dash and spirit. F. C. Huebaer was excellent as Max Harkaway. Charles Wingate is a clever young actor, and made a good impression al boily Sanaker. Ben. Johason made his professional debut as Cool, and did not diaappoint his friends. Lisette Le Barron made a very charming and vivacious Grace Harkaway, playing the role in excellent root taste. A. S. Lipman as Dazzle and Harold Russell as Charles Courtly played their roles well. Charles Stanley's Sir Harcourt was a near piece of work, and met with favor. R. F. Cotton as Mark Meddle did some clever character work. The performance throughout was well deserving of praise. Barton Hill replaced Charles Coote as stage manager.

MISSISSIPPI.

The Opera House (Mesers. Phases and Botto, proprietors) has just been overhaled, repainted and new chairs inserted. The managers inform your correspondent that they have beabed the dange list of attractions.

that has ever been in Vicksburg. beason opens first week in September with the Huntley-Gilbert co.

MISSOURI.

KANSAS CITY.

Manager Judah, of the Ninth Street Theatre, returned this week from Asbury Park, N. J., where he has been spending the Summer solstice with his wife and daughter, Miss Blanche, Mr. Judah predicts a big season at his house. A new entrance on May street will be put in, making egress and ingress more convenient. Jtems: The Topska Opera co. is to give Pinsfore on a Kaw river sand-boat at Lawrence, Kas —A bare-footed play is being written by a Topska journalist for a young lady who has designs on the stage. It will be played in one-night stands about the cross-roads and by-ways of "bleeding Kansas."—McCabe and Young's Colored Minstrels are playing at the Union Avenue Theatre.

Theatre.

MEXICO.

One of the neatest and coolest theatres in the State is the Ferris Grand Opera House of this city. The Thomas Opera co. opened the house to the public Aug. 6 in Mikado, and continue the balance of the week in the latest operas. The co. was a good one, and drew packed houses every night.

Kabrich Opera House: John Templeton Opera co. did a fair business at this house.

did a fair business at this house.

SEDALIA.

Opera House (H. W. Wood, manager): Fair week, closing 18, has brought only moderate business to the Templeton Opera co. The male principals are stronger than the ladles. The performances therefore suffer from an artistic standpoint in consequence.

Item: The light of observation for several seasons points to the fact that Fair time, occurring in August, is not profitable for attractions playing at regular prices. The weather is generally quite oppressive, and regular patrons of the theater abdicate by common consent in favor of country visitors, who, as a rule, do not discriminate so much at the quality as at the cheapness of their stage provender. I see Liszie Evans is announced to open her season in Kannas City Sept. 1, as she is booked here for Aug. 30-31. Sedalia is probably selected for the "dog," which while not always to be counted on, is in the main good-natured.

NEBRASKA.

NEBRASKA.

Everything is quiet here. Thomas Boyd will continue his able management of the Opera House. E. E. Whitmore has been superseded as treasurer by D. W. Haynes. H. J. Fritts will continue as advertising agent. The house opens as with Gorman's Minstrels, followed by the best attractions.

At the Grand, as I wrote before, extensive alterations are being made. The house heretofore has been entirely too large; the seating capacity has been reduced from a,500 to 1,700, which will effect a needed improvement is the acoustics. The Grand will be under the management of Crawford and McRevalols. J. W. Miner, of the Omaha Ryabilicas, will manage the cash and correspondence, and Ed. Goodman will continue as assistant treasurer. The house opens fair week, Sept. 3, with Rice's Evangeline and Corsair co.

LINCOLN.

Funke's Opera House Crawford and McReynolds, managers): The Rentz Santley Burlesque co. played to a fair business 15. It is a very rank show. Two Johns 18.

People's Theatre (R. S. Browne, manager): Richards and Pringle's Georgia Minstrels 34-35. This will be the first attraction here for some weeks. Milton Nobles Sept. 20.

Items: Manager McReynolds gave a luncheon and social to the newspaper mea of this city and the attaches of the Opera House 16.—Sam. McFilm's Ten-cent Circus held forth on the Haymarket Square 16-18.—Barnum's Circus will be here Sept. 6.—Ida Mudelle (Mrs. Ida Richards) died at the residence of her parents in this city 15, and was buried 14. Mrs. Richards was the wife of the advance agent of the Negrotto Comedy co., and was filling an engagement before her illness with the DeLorme-Neal co.—"The Opera House Managers' Forective Circuit," a combination of about forty towns in this and adjoining States, organized through the efforts of E. H. Macoy, of Topeta, and R. S. Browne, of this city, is about completed. The circuit will include Kansas City, Topeta, Lincola, Des Moines, Slouz City, Denver and the main points intervening.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): House in Mana

much.

NEBRASKA CITY,
Ku Sells Railroad Circus gave two performances here
to crowded catvas.
Items: Manager Sloan has booked Mattie Vickers
Oct. 4 in a new play.—The Gospel Army still holds the
fort at the Standard.—The Georgia Minstrels will open
the season at the Opera House 33.

NEVADA.

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richard, manager):
The James Ward Comedy co. played to very light
houses July 30-31. Renta-Santley co. was received by
a large audience of baid-heads 8, who were disappointed
in the length of the feminine shirts. Since the first of
the month we have had a singular lot of attachments
and suits, the outcome of the stranding of what was
called the "Forepaugh Colosaal Show," which was
managed by Frost, Sweeney and Forepaugh, the performers and workmen suing for back wages and attaching the property, which was leased by the managers,
that is owned by Mrs. O'Brien, of Pennsylvania. A
benefit performance will take place 11.

NEW HAMPSHIRE.

Wallace and Co.'s Circus 14 to a fair afternoon audience and a packed tent at night. The street parade included over eighty horses, and the ring performance was the best ever given in this section, while the equestrineship is undoubtedly the finest controlled by any management.

NEW JERSEY.

NEW JERSEY.

ATLANTIC CITY.

Grand Opera House (A. S. Pensoyer, manager): Frank Moran's newly organised minstrels opened 13 to a good house, followed by excellent audiences during week. Friday evoning a benefit was tendered U. S. Fire Engine Co., and the house was literally packed. This co. has some especial good features, including the Manhattan Quartette, Murphy and Turneg, etc. Kernell's Comedy and Specialty co. 20, week. This thearre is now thoroughly established, and combinations will do well to book here for the Fall and Winter seaso. It will be an excellent town for one or two night stands then.

Howard's Ocean Pier (Rising and Hamilton, lessees and managers): The Mhado is popular and is running still. The attraction is being liberally patronized. Mascotte 23. Rising and Hamilton take to the road in September as an operetta co. with Miller the Wizard. Pain's Burning continues until Sept. 6.

Items: Mrs. Scott Siddons gave a reading at Hotel Traymor 14 be ore a large and fashionable audience. The celebrated boy violinist, Gustav Schmidt, of Philadelphia app ared.—S. Nahm was engaged as business manager for Rising and Hamilton.—Marie Hisforde has fiven and fornaken this decreasing colony.—I have been informed that Will Rising is to bring proceedings against the Starlight co. (V. Troons Jarbeau and her husband, left Bernstein) for breach of contract or for interests involved. I did not learn the nature of the difficulty.—The Journalist Club is booming and consists of sizty members this season. We have had some delightful entertainments. A grant banquet is proposed for some evening next week.

PATERSON.

The People's Theatre opened the season is under new management, and bids fair to be a success. The improvements made are numerous. Figst a-nong them is the removal of the old attaches, also the different arrangement of box-office and entrance. Other improvements of a salutary character have been made. The entire building is lighted by electricity. The following is the executive staff: Fred. A. Thomas, propri

TI.ENTON.

Taylor Opera House (John Taylor, manager):
George Wilson's Minstrels gave a good performance is.
The business was very good. Edwin Arden 19-10;
Bunch of Keys Sept. 1; J. M. Hill's Dan Dasrey eo. 3;
Thatcher, Primrose and West Minstrels 7; On the Trail
8; Heary E. Diney 13.

SOMERVILLE.

Mirror Hall (William M. Alberts, manager): A Som-

mer co. called the Windsor Theatre co., with Queens Warren leading, filled the past week to fair business, and gave estifaction. The co. was fully as good as the star, and included Vic Dyas, Mary Chayton. F. Thomas, Waiter Haughton and others, with H. W. Delmar acting manager. Same co. remain part of next week in the same programme.

Item: In your list of County Fairs, Somerset County, Oct. 2 5 was omitted.

NEW YORK.

BUFFALO.

Last week's attractions consisted of five evenings of Mes'ayer's latest farce, Twenty Maidens to One Dude, at the Academy of Music, and a wind-up of the Summer opera season at Music Hall. The many specialies are the chief attractions of the piece, the Lady Fencers being generally admired. Announcements for this week are: Taree Blind Mice on Monday and Tuesday, followed by Dochstader's Minstrels Wednesday at the Academy of Music. The Court Street Theatre opens its season neat week with Charles Oardner's Karl.

Wieting Opera House (P. H. Lehnen, manager):
Dockstader's Minstrels will appear s4, and Three Blind
Mice s5. The regular season opens Sept. 3, and the
opening at the Grand occurs on the same date.
Items: Clara Baker Rust spent last week in the city
visiting relatives.—The Minnon's enterprise in publishing the roster of the cos. last week I have heard commeated on very favorably.

TROY

mented on very tavorably.

TROY.

Rand's Opera House (E. Smith Strait, manager):
Professionals playing this house next season will hardly
recognize it in its new and beautiful form. Season opens
Oct. r with Frank Mayo, who will be followed in close
succession by Booth and Barrett and other prominent
attractions.

Oct., with Frank Mayo, who will be followed in close succession by Booth and Barrett and other prominent attractions.

Griswold Opera House (Jacobs and Proctor, managers): The season opened auspiciously 13 with Tony Fastor, who drew largely for three nights, and was followed by P. T. Turner's Under the Gaslight to fair business. Florence Bindley divides current week with Det and The Danites.

Items: The Troy Theatre opens Sept. 3 with a strong specialty bill.—D. F. Geddis departed last week for Rochester, where he composes one of the corps of the Academy of Music.—Will Benedict, of this city, takes out A Close Shave.—S. M. Hickey manages Hoodman Bilind personally next season.—J. Edwin Leonarde has been engaged by George L. Harrison, and will be In His Power.—Charles Mortimer played Broken Hearts in Chatham last Thursday to a good house, and made a hit as Floria. Fanny Temple and Lizzle Ingram, of his support, were well received.—F. F. Proctor came Saturday to inspect the improvements at the Griswold, and to appoint a new resident manager.

Sink! Opera House (F. I. Mattern manager).

and to appoint a new resident manager.

Sinks' Opera House (E. J. Matson, manager): A. O. Babel, the cowboy pianist, accompanied by Mrs. Babel (wife of the pianist), cornetist, and also Messrs. Marx and Smith, played a two nights' engagement 13-14, to small-sized audiences. His performance on the piano is grand. The most important event is his playing the piano with his left hand and the cornet with his right, as an accompaniment to Mrs. Babel on the cornet. He latter's cornet playing was excellent. Marx and Smith, athletes and statuary posers, are deserving of mention. Rookwood co. 99.

ROCHESTER.

The past week bare of events. Dockstader's Minstrels will appear at the Grand 91. The Fall and Winterseason at the Academy of Music will commence sy with Florence Bindley in Dot, followed by Tony Pastor and Charles Killis.

CORNING.

Harvard Academy (G. W. Smith, manager): Cera
Van Tassell and co. opened the season here, 18, to good
business. Her new play, Sweet Sixteen, was produced
for the first time, and proved a failure. Two Old Cro-

for the first time, and proved a failure. Two Old Cronies s8.

ELMIRA.

Opera House (W. E. Bardwell, manager): Natural Gas inflated a fair andience 16; Three Blind Mice ss; Two Old Cronies sy.
Madison Avenue Theatre (George Smith, manager): Dark week of 15; Cora Van Tassell so in Sweet Sixteen; C. E. Verner s: in Shamus O'Brien. Forepaugh is billed for Sept. 4.

Items: Frank O'Brien and M. Talbot have returned from their short tour with George Wilson's Minstrels.—Jennie Eustace leaves this week for Bangor, Me., to join Jim the Fenman (Eastern co.)—J. W. Vogel, representing Three Blind Mice; Charles Davis, of Forepaugh's; Harry Curtis, of Feck and Fursman, and Brooks Hooper and Harry Graves, of last season's Lilian Kennedy co., were in the city last week.—The last issue of TNE Mirror is receiving great praise. The fair dates and co. organizations are a great help to the profession.

rair dates and co. organisations are a great neip to the profession.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Dickinson-Benson band and orchestra, connected with the house, Benson band and orchestra, connected with the house, gave the fitteenth of the series of dime concerts it to a very large house. These entertainments are excellent, and deserve the large patronage they receive.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): Three Blind Mice 18 to fair business. McGibeny Family Sept. 8; Corner Grocery Sept. ss.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Dan'l Sully's Corner Grocery co. to good business 18. Rookwood is billed for s1, and In His Power s5.

posed into a horse-play.

CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager):
This house will open to with Thomas W. Keese in Julius Casar. The prospects under the new management are very flattering.

Masonic Opera House (E. Kauffman, manager): Aug.

19-16 (nit week) the MacColin Opera co. produced Mushamers, Mihado Bohemian Giri (repented) and

The Lyons Comedy co. will open the Rink Opera House week beginning Sept. 20. Boston stars are com-ing in November.

OREGON.

OREGON.

New Park Theatre (J. P. Howe, lessee and manager):
Fanny Davesport and co. is Fedora and La Tosca y-11,
closing one of the most successful engagementa ever
played at the New Park. This was her first visit to our
city and it is to hoped it will not be the last.
Items: It alking with Miss Davesport's manager,
F. Willard, he isformed me that one reason why the
better actors and actresses do not visit Portland was on
account of the time lost in reaching here when traveling
by water; but as we have an all-rail route now to San
Francisco that fault is obvitated, and as our sew theatre
is an assured fact, we can hope, under Mr. Howe's
management, for the best of attractions. The audiences
during Miss Davesport's engagement show that Portland people appreciate merit. Miss Davesport has
fallen is love with our city and river, and as her engagement closed the 1sth until Oct. 15, when she open
at Ontario, Can., she will stay a week here, then to
San Francisco for two weeks, and then proceed East
Mr. Howe is certainly to be congratulated, or rather the
theatre-going people are nuder obligations to him, for
such a first-class attraction. May they follow weekly.

PENNSYLVANIA.

ERIE.

Park Opera House (Wagner and Reis, managers);
Season opened 17 with Natural Gas to a large audience,
who seemed well pleased with the nonsensical skit.
Shamus O'Brien 23.
Item: The Opera House has been refitted and refurnished throughout, and looks as fresh and clean as it
did the first day it was opened. We bespeak for the
manager a successful season.

NEWCASTIE

manager a successful season.

NEWCASTLE.

Allen's Opera House will be opened s4 by Esra Kendall in A Pair of Kids The opening of the Park Copera House will not take place until some time in September. Am informed by the management of both houses that many strong attractions are booked for the coming season.

coming season.

WILLIAMSPORT.

Academy of Music (William G. Killiot, proprietor):
George Wilson's Minostrels 13, to a large and refined
audience. Messrs. Wilson, Carter, Duyal, Swift, Chase,
Walling and Gale, and the co. generally, were quite
clever in their respective acts. Kfit Elialer 31. Joe
Jefferson booked for first part of November.

SCRANTON.

Academy of Music (C. H. Lindsay, manager):
George Wilson's Minstrels opened the season with a
first-class entertalment Aug. 13. The house was packed
and all were well pleased.

ALTOUNA.

Mountain City Theatre: John Kastendike, formerly of the People's Theatre: Brooklyn, has taken charge of this new house. He comes highly recommended, and there is no doubt but he will meet with success. The house will epen Aug. sy, with Thomas W. Keene in Richelleu. The advance sales are large.

The new Eleventh Street Opera House is nearly completed, and when finished will be opened by W. J. Florence. It will be one of the finest houses, outside of the large cities, in the State.

LANCARTER

LANCASTER.

Proctor's Fulton Opera House (W. M. R. Williamson, manager): During the Summer the management has been very active in preparing for the coming season, which opens asts with Moors and Vivina's Our Josephan. Folding chairs have been placed in the parquette and the two front rows of the circle and gallery, the parquette having two aisles instead of one as formerly. The stage has been lowered, and a number of additional scenes painted. The front of the building has seen repainted, the lobby frescood and a tile floor put down. A ladies' toilet room and new manager's office add to the attractiveness of the front of the building. Burt Risehart has been retained as stage manager, and Chris. Burger will have charge of the orchestra. Everything points to a very successful season, the new manager, w. M. R. Williamson, being of a pushing, energetic nature.

W. M. R. Williamson, being of a pushing, energetic nature.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): The Opera House is undergoing a series of improvements that will be much appreciated by its patrons. New folding doors are being placed in position to protect the parquette, orchestra circle and the gallery from the direct draught from the street, of which there was general complaint last season, and the floors, woodwork and see sery are receiving fresh coats of paint. When improvements are complete the house will thus be made safer, more comfortable and handsomer than ever. The first entertainment of the season will be Cora Van Tamell in Sweet Sixteen, Aug. 26. Two Old Cronics 30, Helen Blythe Sept. 45 (Tandiciaher's Clock 6. Item: H. A. Carr, who was with Fanny Davesport for several seasons, left here Friday last, after several weeks' visit among friends and relatives, to join the Maude Banks comb. at Boston.

RHODE ISLAND.

Ship's Course (roctory co. to cool business 1.

OHIO.

The Grand (Reist and Dickson, managery): Ears Kendall 15 in A Pati of Kifs to good business. The street of the search of the sear

MEMPHIS.
Jackson Mound Park (Louis Davis, manager): Three

the Duchess. She is fine-looking and sings oversue but lacks in tone and strength of voice. John I (Duke Phillips) in the serenade song was particularly voice for low notes. He has been the tenor for settine, and is best in ducts. Free Dinor as I Japhet, and Paul Bown's Dromes were quite comit Bown has recovered his voice. Minado will be given to jois Caracross' Minstrels. Eugene Harvey, of Myork, will supersede him.—Managur Gray has speak days in the country since his return for the buseful is sick child.

KNOXVILLE.

The Bijou Theatre continues to have very go crowds at most every performance.

Manager Stanb, of Stanb's Theatre, is making gre preparations for the coming season in the way of in preparations for the coming season in the way of in provements, etc. He seems to be confident that a coming season will be the most brilliant and prefixations that have ever had in Knoaville. Wilsen's Mi streis will open here Sept. 8 Mr. Stanb informed we correspondent that he had booked a very large aums of the best oos. traveling; in fact, the largest book he has ever had.

NASHVILLE.

correspondent that he had booked a very large number of the best coa, traveling; in fact, the largest booking he has ever had.

Verily Manager Milsom has been hustling this season. The line of attractions he has secured unmistakably indicate for the prestry Vendome next Winter a brilliant season, and certainly his patrons will have no room to complain they are not getting the best that is on the road. The season will open regularly Sept. 7, with Wilson and Rashin's Minstrels.

Items: Kitty Cheatham came down from the mountains last evening, and will remain in Nashville until she leaves for New York the last of September.—Bercha Fricke has delayed her departure longer than she expected. The next will be her third season with the Emma Abbott Opera co.—I hear that glorious little Becky Levy, or Ellen Gordon, as she is to be known professionally, is getting bomesick, and will return home next month from Paris with her father and mother. Not long ago she sang for the composer, Masenet, and the report comes that he complimented her voice very highly.—George M. Portune, of the Emma Abbott orchestra, has been spending his Summer here. He will leave in a few days with his wife, Bartha Fricke, to join his co.—I ludgment was given by Esquire Everett iast week against Mearrs. Reso and Anglim, as proprietors of the Casino at Glendale Park, in the sum of \$17.5, so, due the members of the Martha Wenco. An appeal was taken to the Circuit Court.—May's Opera House has been doing good business this week.—L. C. Halle, the new manager of the Grand, is at present in Chicago. He writes he has booked a long list of attractions for the new season. He will be home shortly, and rush arrangements for the opening, Sept. 10—Martin Hynes, assistant treasurer at the Vendomes, is back from a triet work and so lost their entire supply of Mizmons this week, and also last.—Milks Hays, doorkeeper at the Vendome, is back from a triet work from a triet to the Northwest.—All the seven-stands sold out their entire supply of Mizmons this week, and so l

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, mana Nothing of interest in the dramatic line last when were to have several attractions—I mana and the Lyceum co. in The Wife. The latte being looked forward to with much pleasant antiction.

WEST VIRGINIA.

Davis Opera House (Joseph Callick, lessee and man-ger): Good weather, an excellent entertainment and has patrosage were the features at the opening of the regular season syth, with He, She, Him and Her. C. R. Gardiner was with the co. J. W. Keeler, the efficient m. Oardiner was with the co. I. W. Keeler, the efficient assistant manager, and an enthusiante admirer of the world's dramatic paper, Tim Menous, made many friends during his stav.

Belle Boyd, the Rebel Spy, with N. W. High in advance, are in the city. She will give a dramatic recital of her exploits or, under anapiese of the Huntington Light Infantry.

MILWAUKEE. House (H. Nunner liestrels gave two p

Madison, Sept. 17-07; it is to be held at Milesuches week of Sept. 17.

WAUSAU.

Grand Opera House (H. L. Whosler, manager): The most sotable event of the useson was a compil me stay concert teadered Myrtle Wylle has just returned from a year's study at Boston, and the core cent was given as a token of admiration for her ability as a pianist. The programme included all the local talest, assisted by Frof. Alex. Zonier, Professor. Hyser, Myr. Foster, of Merrill, and Min Wolfner of St. Louis, under the direction of B. W. Pulling. Each number was well received, many being encored.

SHEBOYGAN.

Opera House (I. M. Kohler, manager): A lot of harsstormers played Uncle Tom's Cabin here vy under tent, and deew a large audience, hill of which faire the first act diagnated with the wretches performance. The co. style themselves Stetton's U. T. Cabin co. Haverly's Original Mastedons appear d ag tentanding room. The co. is first-class; the stange estimated and contoners were magnificant. Sisson and Contherps.

formance very good.

LA CROSSE.

McMil on Opera House (George Russell, managerit Haveriy-Cleveland Minotrelo played to big busiess of, and gave the best of entidaction. The Japa are a great feature of the show. Dan's Suily of.

Opera House (J. E. Case, meangery: Howare a great in Lost in Loades, played to a good sudi-gar at the Opera House to. Barnam and Sailey's Circus gave two performances up to good busiesses.

MADISON.

Turner Opera House (Smith and Strasillapha, managers); Newton Beers in Lost in Loaden ta, to fair busiess. The andience secund please with the tagged tongs and low comedy work of W. E. Burton on Banjamin Blinker. Deabon-Starr Opera co. week of sp.

CANADA.

Grand Opera House (Thomas Riche, managerity Theatrical business as a attachastl here, and will comain so until the Sol Smith Russell engagement of them is out to the Sol Smith Russell engagement of them is out to the Sol Smith Russell engagement of the business, and made corresponds for the picating and repairing of the place. Work will be outsided for the country of the house, and made corresponds for the picating and repairing of the place. Work will be commanded at once, so that the began will be in resident for Russell of H. Riche has a long last of good plage booked for the country ensure.—The Toversiar Demonster co. will be the only change attacking the Grand the season.

MONTREAL

Theatre Royal (Sparrow and Jacoba, managemit) The Royal opened 13 to two coordinate bounds in the Grand the season of the pay every land can be said. It is a very ordinary seniordenes, business can be said. It is a very ordinary seniordenes, business, knowner, acquitted themselves very carellaship, H. T. Leonard deserving special mention. This was Under the Gastight; next, Ope of the Fusca. The house in its new dress locked very pretty and comforts able.

WINDLIFEG.

winhipeG.

Princess Opera House (W. H. Leach, John Jack and Annie Firmin, who left th issue co. here, were tendered a beaufit by amasteurs of the city 15, and succeeded in good house. Dan Su 19 Sept. 7, week.

-Kellar, the magician, who is at present plays on is Mexico, is hard at work or any magician with the read, eastlied Clie. This is an assessment with take the picace of the most registed the distance accounting life-like portraitment of pushing a few measures.

-When the Crystal Slipper is preduced in figure, and a country of the larger was a country of the larger was continued to the larger was a country of the larger was continued to the larger was a continued to the larger was a

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NEW YORK - - AUGUST 25, 1888.

MIRROR LETTER-LIST.

Lykens, W. L. Latour, Madas Lynch, Mark MacCollin, A. Murr, James Maleolm, Flor McLeod, Wm. Lodgers, Cather Lodford, Ed. E. vall Has ith, Tony spencer, J. W. cammoo, A. Q. torey, Lain tinson, F. A. tyers, Heary J.

"The New York Mirror has the Largest Dramatic Circulation in America.

Stage Vivacity.

It would not take an acute observer of sture years long to note that the New York stage lacks that buoyancy which disd it in other eras. The last repstative of the radiant school, Lester Wallack, though not of the highest type, has just left the boards, representing rather its forms than its spirit.

The exception which seems to prove the rule appears to be an American comedy in London, which invites an em-English critic to assert that the ng actress "plays a part with a viewhalloo, a whoop and a tally-ho;" that the stage wants a revival of the breezy school of acting that has fallen into disrepute. This dictum can be received on this side of the Atlantic with a sweeping applica-

In the immediate past (we speak now of genteel or light comedy) may be recalled nes W. Wallack, the father of Lester. who was invaluable in a line of romantic gallants, Juans, brigands and kindred pers. Bordering on burlesque we add James Brown, who died in this city

flourished as the ideal Robert Macaire, Gregory Grizzle in My Young Wife's Old Umbrella, and similar skits of the comic

Then there was young Harry Perry, who, in the tip-toe lover, was unsurpassed in those days. Of genteel comedians in the best sense, the American James E.Murdoch, may be justly placed in the first rank. Among his favorite parts were Rover, in Wild Oats, Mirabel in Farquahar's Inconstant, the Elder Brother of Beaumont and Fletcher, and a long line of high-toned heroes who never crossed the line of elegance, gesture and

Passing over to tragedy we do not fail to find in its leading representations the spring and lift which individualized Fawcet, the elder Booth and their peers in the heroic drama.

If we go abroad for an example of sparkling vivacity and brilliant power we may easily name Rachel, whose voice and manner were those of the high seas with their undertow and billowy rhythm. In light comedy, such as Lesbia and the courtship in Adrienne Lecouvreur she furnished the highest that the art and genius of the stage knows.

Personal.

REED. -Addie Cora Reed has been engaged by J. C. Duff for The Queen's Mate.

BUTLER.-Mr. and Mrs. Charles W. Butler sailed from England for this country on Satur

BELL .- Mr. and Mrs. Digby Bell (Laure Joyce) have returned from their Summer re-

MACONDA.-Carlotta Maconda, last season one of P. S. Gilmore's prima donnas, has been

engaged for the Bostonians. CORDEN.-Juliette Corden has been re-engaged by the Bostonians as one of the leading

prima donnas for next season. NESEITT .- It is said that Dr. Nesbitt will succeed to the position at the Casino left

vacant by the death of Edward Aronson. HUNTINGTON .- Grace Huntington has been specially engaged for Eugene Tompkins' pro-

duction of Mankind at the Boston Theatre. MARLOWE. - Virginia Marlowe will not be the leading lady for J. S. Murphy next season. She received an offer for the position but de-

clined it. BENNETT.-Johnstone Bennett has been the recipient of much praise from the London papers for her acting in support of Richard

RYLEY .- J. H. Ryley has been engaged by Rudolph Aronson for the Casino until June next. He will appear in the new Gilbert and

Sullivan opera. RHEA.-In compliment to Mile. Rhea, who opens the new Opera House at Galesburg, Ill., on Sept. 18, the manager has had her portrait

painted over the proscenium arch. FORT .- Gertrude Fort, who played the role of the Princess in the Arabian Nights company last season, has returned to the city. She has not yet signed for next season.

HARRIS.-P. Harris, of Baltimore, has just secured an assistant manager for his variou theatres. He is young, handsome, extremely active and noisy, and weighs twelve pounds.

CARRY.-Eleanor Carey (Mrs. W. F. Blood) returned from Europe last week, where she has been visiting the relatives of her husband. She is engaged to appear in Cora Tanner's play of

MONTEGRIFFA.-Pauline Montegriffa, who had the misfortune to break her ankle two months ago, has so far recovered as to be able out. She will Woman's Wit on September 24.

VON DOENHUFF.-Helene Von Doenh who has been engaged as leading contralto for the Kellogg Opera company, will create the alto part in Bizet's Pearl Fishers. She will

also appear in Carmen during the season. ZBoROWSKI.-Elliot Zborowski, one of the owners of the Broadway Theatre, was quite seriously injured in a polo match at Newport on Thursday last. He and his horse were run into and both thrown to the ground. Mr.

injuries to the back FLORENCE.-W. J. Florence received late last week from Manager Hollingshead, of London, the manuscript of The Paper Chase, a three-act comedy by Charles Thomas, in which Lionel Brough made quite a success in London. The piece will probably be added to

Zborowski sustains a fracture of the ribs and

the Florence repertoire. Young.-Loduski Young has been engaged as leading lady for the new stock company recently organized for the People's Theatre, St. Paul, Minn. Last week Miss Young appeared as Lady Gay Spanker in London Assurance, and not only scored a triumph, but received the most cordial, attention from the people of

WELLES .- Bachelor Charles B. Welles, leading man of the Harbor Lights company, has been much annoyed of late by having his name confounded with that of Benedict Charles Wells, the comedian of the Paymaster company. The duplication of actors and actresses' names is becoming ta source of some concern with many.

CARLETON,-William T. Carleton returned to the city from Newport for a few days last week, somewhat bronzed by the sun and look-

the other day at an advanced age. He ling the very picture of health. In a few days he will go to Philadelphia to superintend the production of Mynherr Jan, in which he is to appear at the Chestnut Street Theatre on Sept. 17. Harry Paulton will personally direct the production.

THOMPSON.-Denman Thompson has gone to his farm in Swanzey, N. H., where he will rest in his native element until a few days before the opening of the Old Homestead at the Academy of Music, August 30. His company has been in active rehearsal at the Amphion Theatre, Brooklyn. One rehearsal will be given before the performance, in order to familiarize the actors with the levisthan surroundings of the Academy stage.

From Mr. Ayres' Point of View. "In the noblest dramas the thought is more important han the action and produces greater effects."—John

Mr. A. M. Palmer has opened a school dramatic art and has placed the accomplished Irish comedian and brilliant play right, Mr. Dion Bouckault, at the head of it.

There are few things we more need than good dramatic school, and Mr. Palmer deserves our thanks for his endeavor to give us one. But is he likely to give us one, if he pursues; the plan he has adopted? Is Mr. Boucleault competent to make dramatic artists of the fifty or sixty young persons they propose to admit? Indeed, would Mr. Bouclcault be competent to make a dramatic artist of any one of them?

As Mr. Boucleault's views concerning the course that should be pursued in order to become a dramatic artist have come to my knowledge, the doubts I had at the first regarding his competency have become convic-

The course Mr. Bouclcault recommends is well calculated to add rapidly to the number of the artisans in the dramatic profession, but it is poorly calculated to add even one to the artists in it.

Mr. Boucleault may know a great deal about making Irish comedians, but it is clear, very clear, that he knows little about making English tragedians.

Mr. Boucicault's method will speedily make his pupils think they are actors, which is about the worst turn that could be done them.

Some of the young people that get their first knowledge of the stage in Mr. Boucicault's school may ultimately achieve excellence; but never will they do it unless they, sooner or later, pursue a course widely different from the one he recommends; and if there should be any such, they would have achieved excellence much more rapidly and certainly had they pursued a different course from the start

All preparatory training, in Mr. Boucleault's opinion, is useless. Indeed, he thinks that preparatory study and teaching in the art of delivery is a detriment rather than an advantage. With him stage technique and stage "business" is everything. Hence he puts the learner immediately to rehearsing and acting. "Everything learned in a room," he says, "is devoid of practical value."

To set pupils to rehearsing and acting before they have learned to speak properly is like putting a student of the plane to playing tunes before he has learned to run the scales-

course that every musician knows is ruinous. If Mr. Boucleault were going to build house, he would, presumably, begin with the

Mr. Bouckault never tires of inveighing against what he sometimes call hearth-rug tuition and at other times chamber tuition.

If he were going to make soldiers we ma suppose that he would send his students of the art of war out to fight the Indians. The Government sends its students of the art of war to West Point-gives them chamber

If he were going to make architects he, we may suppose, would set his students to show ing a jack-plane or to carrying a bod.

If he were to take to teaching music, we should probably see him organizing his ents at once into choruses and orchestras

If Barney Williams were to come back to earth and start a dramatic school, he would, I do not doubt, pursue essentially the same course Mr. Bouclearlt pursues.

If Edwin Forrest, however, were to come back to earth and start a dramatic school, I should expect to see him attend first to the utterance, the elecution, of his pupils, and not to hear him even suggest rehearsals till their elocution was satisfactory.

The actor's task is always a simple one though often difficult. It is to make clear and impressive certain thoughts—no more, no less; and all he does, he does to compass this one end. To make the thoughts entrusted to him clear and impressive he relies mainly on the use of two things-natural language (signs, dumb show) and artificial language (oral speech), but chiefly on artificial language, skill in the use of which he acquires by studying the art of delivery, by studying elocution, a thing that is best studied and best taught in the retirement of the closet, a thing that can be studied and taught successfully only in the retirement of the closet. Where else would a man of sense think of studying the reading, the elocution, of parts that amount to anything, of such parts, say, as Hamlet, Ophelia, Richard, Macbeth, Richelieu, Iago, Desdemona, Pauline, Claude, and hundreds of others?

Any gump can learn stage technique and the 'business" of a part, but there is only now and

read really well. Let an actor have a good voice and read really well, and though he be as awk-ward and ungainly as Irving, he will be accepted. In Irving's case we have not even

The difficult part of the actor's art, the in tellectual part, the part the Irish comedian is not likely to know much about—why should he?—is the art of reading, of speaking the language so as to produce the effect intended To do this one must have not only the neces sary physical and mental requisites, but also to have great industry-a thing that the students of the Palmer-Boucleault school rarely, if ever, will have. It is not in a school like Mr. Boucleault's that those habits are acquired that are imperatively necessary if one rould play the great parts even creditably. It requires ten times as much, yes twenty times as much, study and practice to enable one properly to speak the words of a great part, as i does to do everything else one has to do in the playing of it. And there is no branch of the actor's art in which proper directing is more necessary than in the art of getting the whole meaning and effect out of the words No one has ever yet done it unaided, without first becoming proficient in that art called elocution

Does Mr. Boucleault know what elocution is? I doubt it. If he did, he would not improve every opportunity to cry out against it.

Elecution is simply the art of speaking language so as to get out of it all there is in it; of peaking it so as to convey its meaning clearly and forcibly; of speaking it so as to produce the effect with it that the author intended to produce with it.

To do this there is but one way, and tha way is to be natural (not commonplace); to copy nature; to speak it as we should speak it, if the thought were ours and the language came to us as we give it utterance, which is often a very difficult thing to do.

Elocution is a highly intellectual art, vastly more intellectual than even most persons that pretend to teach elocution suppose it to be, for ineteen out of every twenty of those that pretend to teach it know little or nothing about it. As for the rank and file of the dramatic profession they know no more about it than does the average elocutionist, who often would read better if he had never heard that there is such thing as elocution.

"The action, the movement, is the most imortant part of the art," says Mr. Boucleault. This is not true, yet it is true that the best, the only sure way to make the action appropriate and spontaneous, is to proceed as the true elocutionist proceeds and to cause the action to grow, as it were, out of the text. This is to begin at the bottom and to work up, while Mr. Boucicault's method is to begin at the top and to work down; it is to begin at the centre and to work toward the circumference, while Mr. Boucicault's method is to begin at the circumference and to work toward the centre; it is to begin with the frame and to put the sheathing on afterward, while Mr. Boucicault's method is to begin with the sheathing and to put in the

If Mr. Boucicault were going to build a cartwheel he would begin with the fellies.

If the reading be thoroughly good-espe cially in the playing of great parts-intelligent, appropriate, and consequently effective, action is almost sure to accompany it. True, the action must be, in some measure, moulded in accordance with certain rules of art; but these rules are quickly learned, for they are simple and by no means numerous.

If the mind goes right the body is almost sure not to go wrong.

Create the emotion by mastering the thought and the sentiment of the author, and Nature requires but little aid from Art to

face, the tone of the voice, and the movement of the hands and arms will rarely fail to be

Now how would the actor go to work to awaken the emotion? Whence would he seek inspiration? Why, in the language of his author. He would set to work to make the language of his author produce as great an effect as possible on himself. In doing so he would not only seek the whole import of the language, but he would also seek to discover what pauses, what emphases, what inflections were required in order, in the utterance, to make clear the whole import, which import is all he would have to inspire him with the emotion he would express. That an actor should study the lines of his part at all carefully and not consider their vocality, when properly spoken, is unthinkable,

The actor, then, finds the only sure and safe guide to appropriate and spontaneous action in that kind of study that is strictly within the province of-elecution!

It is the utterance that always has, does, and always will distinguish the lesser from the greater player. In the actor's art there is nothing else that, by a very long way, is of equal importance.

Elocution, in fact, is the source, the fountain-head, the very soul of the whole business. and this has been the opinion of the greatest actors that have ever lived.

Yet, this important branch of the actors art is to receive no attention at all, as I understand, in Mr. Boucicault's school, except what little he may be able to give it at rehearsals, If this be true, Mr. Boucleault may keep his then a person that can, try as he may, learn to school till doomsday, and no pupil will ever May next."

learn in it to speak properly ten consecutive ines of any author at all difficult to speak.

Mr. Bouckault knows that a very little slocution suffices for an Irish comedian; but he has yet to learn, it would seem, that a great deal is required to make an acceptable tragedian.

Mr. Boucleault tells us of a young woman that came to him. He gave her a pantomine task to perform. She tried and failed, yet she could "elocute" Juliet, he says. Does Mr. Boucleault mean to intimate that a knowledge of Shakespeare and of the proper manner in which to "elocute" him-I use Mr. Boucicault's pet word-adds to the difficulties of becoming proficient in dumb show?

Let me furnish a pendant for Mr. Boucicault's young woman in the person of another young woman that had had great experience in "elocuting" when she went on the stage; in fact she had been "elocuting" since she was a mere kid. Well, a few years ago she got tired of "elocuting" and went on the stage. She began the season with small parts and a small salary-\$30 a week. She ended the season with big parts and a big salary-\$100 a week. Her proficiency in the art of elocution didn't keep her back much. The young woman was Miss Georgia Cayvan.

Mr. Boucleault says that those that begin

the study of dramatic art with elocution often make a very good show the first year of their professional career, but they fail to get beyond a certain limit. How far would Mr. Boucicault have them go to prove that their preparatory training has been no detriment to them. Edwin Forrest took lessons in elocution of Lemuel G. White, and was the greatest elocutionist and the greatest actor this country has thus far produced, and I doubt not, as great an elocutionist and as great an actor as any country has ever produced. James E. Murdoch also took lessons in elocution of Lemuel G. White. Charlotte Cushman took lessons of a tragedian named Barton. Mile. Mars was taught by her father, one of the most distinguished elocutionists of his time. Rachel began in the declamation class at the Paris Conservatory. Julia Dean was taught to speak her parts by her father. Cecile Rush, at one time a very popular star in the West, began by taking lessons in elecution. F. F. Mackay was a professor of elocution in a Wisconsin college previously to going on the stage. The name of the lesser lights that began with 'hearth-rug" tuition is legion. Among these are Sara Jewett, Kate Claxton, Adele Belgarde, Louise Pomeroy, Margaret Mather, and many more. A little research would enable me to treble the list.

If elecution be studied at all, Mr. Boucicault would have it studied after the candidate has learned "how to act," That is, after having for a time practiced the speaking of his parts a la barnstormer. After having been, for an indefinite period, a howler, a bow-wower, and a sing-songer, Mr. Boucleault thinks some acquaintance with the art of delivery may do the aspirant for histrionic honors no harm.

There are not a few, I am confident, who will agree with me in the opinion that it would be hard to find anyone anywhere who talks more pernicious nonsense than does Mr. Dion Boucicault! ALFRED AYRES.

Cora Tanner's Fascination.

George W. Sammis, business manager of the Fascination company, which is at present rehearsing, is most enthusiastic over both play and players. In talking to a MIRROR representative recently he said :

"The piece is not a one-part play, but has several very strong parts, and is one that requires an unusually strong company in order to give it a proper production. Colonel Sinn has exercised great care in the selection of the will attend to the work in advance. The two characters Miss Tanner appears in-that of Lady Madge Slashton and Charles Marlowewere written especially for her, and when she appeared in them in Brooklyn achieved great success, and undoubtedly made the hit of her artistic career. The dresses of all the characters will be of the highest order, the minor parts not excepted.

"While Miss Tanner does not depend on her wardrobe for success, but strictly on her artistic merits, she will, it is safe to say, show something in that line that will cause a a good deal of admiration. The lady is thoroughly American, and has had all her wardrobe made in this country. She ands no trouble in procuring people here that can turn out work fully as satisfactory as the more celebrated Parisian modistes. Fascination can be played with the stock scenery of any first-class theatre in this country, and the success of the play does not depend, as so many plays do nowadays, upon its scenic effects. While Fascination does not require any special scenery, Colonel Sinn has decided to carry all his own sets, furniture and properties, so that the play shall be well put on wherever produced.

"Charles Coote, who has been engaged by Colonel Sinn as general stage manager of all his productions for a term of years, is now busy rehearsing the company. We open at the Fourteenth Street Theatre on Sept. 10. After the New York run the company goes to Boston, then spends a few weeks on the New England circuit, returning to Brooklyn for the holidays. After that we go West as far as Omaha, playing all the large cities. The season is booked solid to the middle of



Mond him who can! The ladies call him, sweet.

—Love's Labor's Lost.

The Herald is wisely inculcating Mr. Dana's succinct maxims for journalists. For this reason it is strange that the Herald does not in all cases apply them to its own conduct. "Always give proper credit to the paper from which you copy," says Mr. Dana in the quotation daily appearing on the Herald's editorial page, but last Sunday that newspaper copied or rehashed a dozen paragraphs and news articles from last week's MIRROR without giving the source. Consistency is a jewel, my esteemed contemporary.

Novel-writing is becoming fashionable and prevalent in all professions. Charles E. L. Wingate, the well-known dramatic critic of the Boston fournal, will have a lengthy psycological story in the September number of Belford's Magasine, entitled "Can Such Things Be?" Evidently they can.

The psychological drama is meeting with beated opposition from the critical quarter in London. They have as little, or less, liking there for the subtleties of mental science and experiment when reduced to theatrical form as we possess. Mr. Mansfield's production of Jekyll and Hyde has, of course, stimulated the discussion considerably.

The debut of Blanche Marsden at Koster and Bial's on Monday proved two thingsthat she is fitted to furnish entertainment of the song-and-dance order to the patrons of such resorts, and that the influences with which she was surrounded in her home made little impression.

Lord Chumley is a go, and Edward Sothern has added another feather to his already welldecorated cap. The comedy shows at the very stast a predisposition for a long and prosperous career. I wonder, by the way, whether it entirely originated in the brains of Messrs. Belasco and De Mille?

The Drama at Vassar.

A kingdom for a stage, princes to act, and monarchs to behold the swelling scene. That was Shakespeare's ideal of a dramatic performance, but what would please a lover of the drama as much, and especially one of the male persuasion, would be to see the students of Vassar College perform one of their plays.

Among the various clubs and societies there the dramatic organizations stand at the head. The leading one is called Philalethia, and its president is envied by the first honor girl at commencement, or even the winner of the tennis singles. The girls look forward with as much pleasure to the production of a play as their brothers in the universities anticipate the annual football match. At Vassar they combine muscle and art to a certain degree, as the stage is located in the gymnasium, and when a fair student wearies of rehearsing, she can

When a play is to be produced, a chairman is elected, and her duties are manifold. First, a play is to be selected, and one which must meet the approval of the lady principal. Then the players to be chosen must be sanctioned by the same authority. Often the finer parts of a play are stricken out in the interest of supposed morality, to the detriment of artistic effects and the author's intentions. The selection of scenery, costumes, and everything connected with the production comes under the supervision of this chairwoman. And the programmes! If they are not very handsome or in some unique design, all the girls are disappointed, and lose interest in the play. Generally as much time is spent upon working out some attractive and striking pro gramme as is put upon the details of the play itself.

Of the different sorts of plays presented military pieces are the favorites. The Vassas girls have a great weakness for anything pertaining to soldier life, and it they have a masquerade about one-half will assume military dress. Some time ago they had a piece of this character, and the local militia kindly loaned them their uniforms. One of the coats which had fitted nicely a man of two hundred and fifty pounds weight had to be greatly enlarged to meet the requirements of one of the

guards. The trousers needed no alteration. Of all the passions which a drama brings out, that of love, the grandest of all, finds but little favor on the Vassar stage. In fact, a bit of sentiment is generally laughed down. A criticism of The Merchant of Venice which appeared in the college paper has this to say of urn from the Vendome Hotel, a barp from the the lover's acting: "That the part of Bas- musicians of the Casino, a pillow, in the centre sanio left a trifle to be desired is probably due, of which rested a heart from the members of the

to the fear of Vassar artists from overdoing the impassioned parts." Notwithstanding the absence of fervor they looked so pretty that they had one of the scenes photographed.

On the back of one of their programmes the humorist of the college had the following check printed:

Pay to the order of the Fourth Hall Play Committee on account of hardships encountered and injuries re-ceived in making out this cast, etc., unlimited pity and sating gratitude. (Signed). Philalethia. The play was Home. Operas or plays

with singing parts are rarely attempted, as voices of vocal velvet are not found there, a misfortune unexplainable. But in one thing they are not lacking, that is beauty, which goes a good ways toward pleasing an audience. Some of the girls are as handsome as the Jewish maidens who with white feet crushed the purple grapes of Olivet.

EDWARD ARONSON.

Edward Aronson, the popular business manager of the Casino, died at his residence, No. 213 West Forty-fourth street, of consumption, on Monday last. He had been ill for over a year. In March last he went to Florida, but remained only a few weeks. Although he was delighted with the climate, he soon saw that the little delicacies, the medical attendance, and the quiet that an invalid needed, were not to be obtained in traveling, and he returned to work. In a few months his condition became such that rest was imperative, and he went to the Adirondacks. The same conditions existed there as in Florida, and he returned very quietly some few weeks ago. On Monday at seven in the morning he passed peacefully away, surrounded by the members of his family. He was conscious to the last, and the death scene is reported to have been most affecting.

Mr. Aronson was unmarried. He was born in New York City on June 21, 1850 and was the youngest of the five Aronson brothers. For several years he was associated with Rudolph in the music business, and with him essayed the management of the Metropolitan Concert Hall. When the Casino was erected he became its business manager. Besides this he was a trustee of the Actors' Fund and the president of the Mohican Club.

At nine o'clock yesterday (Wednesday) morning a special meeting of the Board of Trustees of the Actors' Fund was held in the rooms of the Fund, among those present being William Henderson, Louis Aldrich, Martin Hanley, E. G. Gilmore, Harrison Grey Fiske, Harry Watkins and Edwin Knowles. Mr. Henderson, in the enforced absence of President Palmer, called the meeting to order, and made a number of appropriate remarks as to the loss that the Fund had sustained by the death of their late associate. Mr. Aldrich presented the following resolutions prepared by Mr. Fiske: WHEREAS, Death, the relentless, has summoned from these scenes of earthly existence, in the morning of his act ve and useful career, our beloved associate and fel-low-worker in the cause of sweet charity, Edward Aron-

now-worker in the cause of sweet charity, adward Arosson; and
WHRENEAS. The untimely removal of such a faithful
friend and efficient officer is an irreparable loss to the
profession he so honorably adorned, to this Board of
Trustees, in whose de iberations he was for long a
valued and constant participart, and to the unfortunate
of our guild whose needs ever found in him a generous
advocat: and

ocat ; and HEREAS, The Actors' Fund Association owes to his I and devoted services a debt of deepest gratitude.

loyal and devoted services a debt of deepes and officers, take this Resolved. That we, its trustees and officers, take this Resolved. That we, its trustees and officers, take this means of testifying our appreciation of our late associate's sweet and generous personal qualities, as we have been enabled to know them, and of his untiring seal in behalf of the charitable work which so completely enlisted his carnest efforts and sturdy support; and Resolved, That our heartfelt condolences are hereby extended to the family who are stricken with this terribbe bereavement, and that these resolutions shall be entered upon the minutes of this Board, engrossed, and communicated to his family as an earnest expression of our sympathy and our sorrow.

The resolutions were adopted. On motion the meeting then adjourned, the trustees going in a body to attend the funeral.

Long before the hour set for the obsequies the residence of the Aronson family was befriends, relatives and acquaintances, all anxious to pay their last respects to his memory. The parlors were fragrant with numerous floral tributes. After an address beside the casket, eulogistic of the deceased, by the Rev-Dr. Gottheil, those present passed one by one along the side of the bier to cast a lingering look on the emaciated features of the dead.

The faces in the throng that crowded about the bier included those of some of the brightest lights in the theatrical and journalistic world, among those present being Francis Wilson, Isabelle Urquhart, James T. Powers, Max Freeman, Fred. Solomon, Henry Hallam, Charles Barton, Charles Rice, Robert C. Hilliard, Joseph Howard, Jr., Sadie Kirby, Dr. T. S. Robertson, Mr. Ramsey, Emil Hauser, Jesse Williams, Joseph Springer, W. Campbell, Edgar Strakosch, A. W. Maflin, Edgar Smith, Joseph Tooker, Louis Aldrich, Mart Hanley, Julian Magnus, Richard Neville. Joseph Stiner, E. G. Gilmore, Aaron J. Appleton, Harry Pearson, Fred Rullman, Jr., E. Cholmondely Jones, Edwin Knowles, Harry Watkins, Signor De Novellis, William Henderson and Anna O'Keeffe.

Mesers Daniel Frohman, Harrison Grey Fiske Joseph Howard, Jr., Blakely Hall, Dr. J. H. Nesbitt, Lee Burridge, Max Freeman, H. S. Mendelson and Jesse Williams acted as pall bearers, and followed the remains to Cypress Hill Cemetery, where the interment took place in the family plot. The floral offerings occupied two carriages, and included a handsome pillow from the Actor's Fund, an

company, a sheaf of wheat from the ushers, and a broken column from the members of the executive staff. The Mohican Club sent a pillow, on which were the words "Rest, Noblest of the Mohicans."

When the grave had been filled and the earth shaped in a mound upon it, the numerous floral tributes were massed in a superb bank upon it. Thus covered with flowers, the sun shining brightly upon them, and the willows rustling in the gentle breeze, the mourners left the grave.

EMMA LELAND.

Mrs. J. B. Turner, whose stage name was Emma Leland, died at the family residence, at Walkerton, Indiana, Aug. 9, after a long and protracted illness from cancer, and was interred in the village cemetery at Walkerton on Saturday, Aug. 11. Mrs. Turner was born in Boston, Mass., June 15, 1845. In early childhood both her parents died, leaving her to the care of a brother, under whose guardianship she was reared and educated.

She studied in a schoool of elocution, and made her first appearance before the public in 1864 as a dramatic reader. Finding that her talents lay more in the direction of the legitimate drama, she soon abandoned reading, and entered upon her career as an actress. In 1866 she was married to the comedian, J. B. Turner, at Troy, N. Y., and from that time they have been on the stage together, she as leading lady, and he taking comedy parts in a company of which he was also manager. For the past few seasons Mrs. Turner, with her hushand has been with the Wm. J. Scanlan company, until 1887, when she was obliged to retire on account of the illness which finally resulted in her death. She was a woman of considerable ability, and was beloved and respected by all.

JOHN ST. MAUR. Everybody knew "Jack" St. Maur, and all who knew him loved him. Kind, gentle and

warm-hearted, he had not an enemy in the world, and his untimely death has caused many a tear to fall. A week ago Mr. St. Maur was in New York full of life and vim. On Tuesday morning he was buried at Tannersville, in the Catskill Mountains. A severe unstroke, developed to cerebral meningitis, was the cause of his death. He was removed to Haines Corners cottage for the sake of quiet, and had the best medical advice and trained nurses to look after him. But all in vain. On Monday morning he died. Mr. St. Maur began life as paymaster's clerk in the British pavy. His last service was on the China station, whence he came to America and began his career as a journalist as dramatic editor of the San Francisco Mail, which position he retained till he went East to assume various positions in the theatrical world with Major Pond, William Horace Lingard and C. A. Chizzola, for whom he managed Ristori, Rossi and Salvini. He then went to Chicago and resumed journalistic pursuits. Last season St. Maur joined Lotta's company as business manager, and was preparing to start in the same capacity this season when death struck him down. He was about fortythree years of age-handsome, manly and vigorous. He seemed the last man likely to

fall before his time. LOUIS D. KOOK.

Louis D. Kook, the advertising agent of the Casino, died at his home in this city on Monday last of consumption at the very hour that Edward Aronson passed away. He was buried at Rondout yesterday (Wednesday).

In the Courts.

THE KIRALFYS' DIFFERENCES,

Bolossy Kiralfy and his brother Imre, who is now conducting Nero, or The Fall of Rome, are still in litigation. The latest trouble is over the costumes being used at the thrilling production now being represented by Imre at St. George. These costumes, numbering 600 in all, and valued at about \$8,000, are claimed by Bolossy. The latter, through his counsel, ex Judge A. J. Dittenhoefer, has instituted replevin proceedings against his brother to recover possession of the costumes.

When the Siege of Troy was about to be produced last year at Chicago, its originators found that they were short of funds. They called upon Bolossy Kiralfy to help them out, and he, at great expense, had the costumes designed and made. The enterprise did not prove a success, and after a short run it was abandoned. The costumes were subsequently sold, but without the authority of Bolossy, and came into the possession of Imre, who has been using them during the present season of

Bolossy claims that he individually was the owner of the costumes, and that the other parties had no right to sell them. When the papers in the replevin suit were served upon mre, the costumes were identified, and he furnished a bond insuring their production when wanted upon the settlement of the

Imre will not give up the dresses without a struggle, as he claims ownership by reason of his purchase from the projectors of the Siege

HOTELKEEPER VERNAM SCORES A POINT.

The dispute regarding the rebuilding of the Union Square Theatre, between Charles E. Vernam, the lessee of the Morton House, and Charles P. Palmer and others as trustees of the Courtlandt Palmer estate, which owns property, was in a way settled by Judge O'Brien, of the Supreme Court, last week, upon the application of the former for an injunction to restrain the trustees from further encroaching upon the hotel property and

making alterations and changes to comply with the requirements of the Building Depart-ment in the reconstruction of the theatre. In the rebuilding of the theatre the Palmer

In the rebuilding of the theatre the Palmer estate found it necessary, in order to comply with the building laws, to take portions of the Morton House in order to make the building safe against fire and to facilitate egress therefrom. In May last Mr. Vernam, in consideration of a reduction of his rent from \$50,000 to \$45,500, gave the estate permission to use certain portions of the Morton House, but by the plans and specifications it was found that more space was needed. Negotiations to get more space was needed. Negotiations to get additional room failed, and when the trustees attempted to take more room Mr. Vernam objected and asked the Court to interfere in his behalf. Ex Judge Dittenhoefer appeared as his counsel, while George H. Forster repre-sented the trustees of the Palmer estate.

The decision of the Court is in favor of Mr. Vernam, although it provides that the trustees shall not be required to take down anything the construction of which has been completed. Judge O'Brien in his decision says: "It was evidently their (the trustees) view that compensation should be made for the use of such portions of the premises as might be needed during the repairs to the theatre and for certain portions enumerated (to be permanently taken) a reduction of \$4 500 per annum in the rent of the hotel premises was made. To en-title the defendants, therefore, to enter upon or disturb plaintiff's possession of the premises they should show some right, license or au-thority justifying it upon all the facts, taking into consideration their own conduct and their interpretation of the contract of May 19. They fail to satisfy me that they have any such right fail to satisfy me that they have any such right or authority. In the absence of such license or right they would be guilty of a continuing and permanent trespass, the complete remedy for which is a suit in equity by way of injunction. I do not think, however, that a mandatory injunction directing the removal of the piers and walls already constructed should be granted, but the parties should remain in statu quo until a trial can be had, when, after a more complete examination into and knowledge of the facts, a final judgment as to their respective rights can be had. As the defendrespective rights can be had. As the defendants claim they will be greatly damaged if the theatre is not ready for occupancy at an early date, and as a trial in court cannot be had before October, I will, if they so elect. send the case to a referee under an order directing him to proceed from day to day until the trial is

A SEASON'S REST FOR MISS M'GILL. Imre Kiralfy has been compelled to resort Inter kitally has been compelled to resort to legal measures in order to prevent Mollie McGill, a ballet girl, from appearing with any other manager than himself for the season of 1888 o. She entered into a contract to appear in his company this season, but recently gave him notice that she did not expect to fulfill the engagement. Through his counsel, Don-ohue, Newcombe and Cardozo, Imre has taken proceedings in the Supreme Court, and has seured from Judge Patterson an injunction re straining the danseuse from entering into any contract with any theatrical manager, or person, giving theatrical manager, means or person, giving theatrical, dramatic, spec tacular or ballet entertainments during the sea son of 1888-9, and from appearing under any other manager than himselt. It is said that Miss McGill contemplates playing with Bolossy Kiralfy. A motion will soon be made to have the injunction continued during the pendency of the action.

THE DRAMATIC FUND'S PETITION.

The reference before Elliott Sanford, the referee appointed to report on the petition of the American Dramatic Fund Association for division of the trust funds among the mem bers, which was to have been opened on Mon was adjourned for the convenience of

Professional Doings.

Edward Temple has signed to go with Duff's Trip —Sol Smith Russell has made a success of his new comedy. Bewitched.

-John W. Norton, the St. Louis manager, is sum mering at Long Branch, -Verson Grey, an English ventriloquist, has been engaged by Tony Pastor.

—The Three Blind Mice company does not seem to be pleasing the provincials. A. J. Spencer has been re-engaged as business manager for Frank Mayo's company.

-Theornal Carman and wife have been spending the Summer at Hill View Park, N. Y. -H. W. Taylor has been engaged as treasurer of the Mountain City Theatre, Altoona, Pa.

-Robert Fraser is staging the Kitty, which opens its de Wentworth will spend a few wesks at Lake pefore the opening of the seasou.

-Leopold Jordan has been engaged as be ager for W. W. Tillotson's Zig-Zag compa--Charles Mortimer again denies the reiterated state tent that he is a member of Floy Crowell's company. The rehearsals of Running Wild began on Tuesday at Yonkers under the direction of the author, Charles T. Vincent.

-For a small town, Lehighton, Pa., has probably the cosiest theatre in the State, and it is atly managed by Daniel Willard.

-Francis Lymas has been engaged for Dore David-son's Jekyll and Hyde company, which opens on Sapt. 5 at Wilmington, Del. —Charles Frew, the clever little comedian, has been engaged by Thomas B. McDonough to play his original comedy role in Siberia.

-Imre Kiralfy and E. G. Gilmore have acquired the sole right to The Duke's Motto, and will either sell or reat it to reliable parties.

-lames Fort, who has just returned from a tri rough Canada, has been engaged as manager of a — lames Fort, was the last received a manager of A Night in Jersey company — Patrick Nesson has been re-engaged for his original part in A Night in Jersey company, which starts out the last week in September.

The Clara Louise Kellogg and Minnie Hauk Opers company will begin its season at Boston after the Presi-fential election. Now to

—Almira Strong has not been re-engaged to support Maggie Mitchell, as has been reported, but is still in the city at d diserguaged for next season.

—Kittle Rhoades, under the management of W. R. Ward, will open her season at Auburn, N. Y., on the 3d prox. She is negotiating for a new play.

It elicited special comment and appairs.

—Mr. and Mrs. W. J. Florence's company will commence rehearsals at the Madison Square Theatre next Monday. Lin Hurst is the stage manager.

—Tim Rylev closed with the Crystal Slipper in Chicago last Saturday, in order to begin rehearsals in this city with the Hanlon's Voyage en Suisse. -Florine Arnold will open her season at Brooklyn Mass., on Friday, Sept. 7. Rehearsals are now pro-gressing under the direction of Luke Martin.

The exhibition of a large oil painting of W. J. Scan lan, framed in huge oak logs, will be one of the manumediums used to advertise that star this season. —Ullie Akerstrom has returned East from Chicago, and will remain in New England until the opening of her season, which occurs at Norwalk, Cons., on Sept.

community.

—J. Edwin Leonarde is lying seriously ill with please paeumonia at his residence in this city. Mr. Leonard had been engaged for the part of Rene with the In His Power company, and was to have opened at the Wind sor next Monday. His illness forces him to cancel his

-Mr. and Mrs. Newton Chisoell, after two sy at Fort Hamilton, are spending the remain eir Summer vacation at the Resort House casant Beach, N. J. They will jour the C

company Sept. 3.

—The Academy of Music, Newburgh, N. Y., is new theatre of which the citizens of that busy town many well be proud. It is under the competent management of A. S. Wood, and ranks high in the catalogue of see

—Helen Mowatt has disposed of a one-set play,
Cupid Among the Strawberries, to H. M. Soper, professor of elecution of the Chicago Athenseum. It will
be published in book f.vm. Her play, A Woman's Lie,
is to be published as a novel.

—Manager J. W. Rosenquest is having the fro the Fourteenth Street Theatre painted a bright w The interior of the house is being renovated. It open for the regular season next Monday night, May Wilkes in Gwynne's Oath.

May Wilkes in Gwynne's Oath.

Thomas M. Hengler, the well-known old-time so and dance man, died yesterday (Wednesday) at home in Greenpolat, L. I., The funeral will take all on Friday. A delegation from the B. P. O. E. of N York Lodge will attend in a body.

—Aimee Hercht, who has been lying for nearly t months almost at the point of death from an attack peritonitis at her mother's residence, Cedarhurst, L. has entirely recovered, and is at present esjoying hell at the seashore, being a guest of the Tack-a-Pe Sha House, Far Rockaway, L. I.

—The continues to be used in Carleton's new one

The costumes to be used in Carleton's new open are said to be the finest that have been seen upon the stage for some time. They are the work of M. Her mann, 145 Fourth avenue, who claims that he turns o more high-class work than any other firm in the country. His show-room is a varitable museum.

—The Chip o' the Old Block company has been rehearing at Howell, Mich., where it opened its seaso on Mooday night. At the residence of the local-mass ger, Orin Stair, on the evening of the 14th inst., R. I Scott and Miss. La Pelle were united in matrimony, the company and a few invited friends being present.

Company and a rew invited triends obtaing presents.

—Sadie Scanian, the clever sister of W. J. See has been engaged by T. H. Winnett for the south part with the Cheries Erin Verner company, if this city for the West on Sunday last, prepar to opening its season at Minneapolis on Aug. of Criss-Cross is the title of a new protean me comedy which Nellie Walters, known as the may southerte, will make a feature of this season. Written by Gus. J. Heege, and is said to be some of an improvement upon the modern farce-comedy.

Rehearsals of Fantasma are now in Fourteenth Street Theatre. The regul ppen at Toronto on Sept. 3, and the provantirely new, both as to scenery, costume cal effects. The properties will be of

The Crystal Slipper is now in its eleven the Chicago Opera House. According to All son, who has just come from Chicago, the keeping up most phenomenally, the receipts

ar. Downer. The company Mr. Mack he star with is exceptionally strong, and the very best actors and actresses After Newark they open the regular a Star Theatre in this city, and then get Civveland and Dutroit. After the elicing will be seen in St. Marc and Other

Letters to the Editor. THE SOURCE OF SUPPLY.

A CHANGE OF NAME.

Editor New York Mirror:
DEAR SIR:—The Frances—not Fran

Delights of Bucolic Life. PREBLE COUNTY, Ohio, Aug. 18, 1888.

"Welcome the coming, speed the parting guest! Certainly. Here's a health to the departing

Summer. Who will join me in a stirrup-cap And after, crush a "smile" to usher in the welcome Fall?

What! So many Egos to my Quis? From comedy, tragedy, male and female. So many who are glad the Summer and its enforced "rests" (7) is over! The Summer that speaks of everything lovely, invigorating and rustic to all-all but the poor fake. Poor fake, I say. There are many rich and well-to-do fakes who rejoice in yachts, cottages, villas, farms and "boxes," who glory to rub it into the poo fake by weekly reference in the papers to the stock they are raising, the sport they acquire or the knots they have made. A man I have lately parted from speaks of his "farm" in starred type, and although working for a mere pittance all Summer, talked of stock, taxes and timothy as if he were to the manor born, and cut corn in cowhide boots instead of meteorological specimens in his patent shoes. From private information I have learned his much easted farm was nothing but a damp little four-roomed cottage among a few trees upon a quarter of an acre, somewhere in the slums of Jersey. Ah! what a world!

But there—the poor fake and the rich ar alike in one thing-bound to appear what they are not. Take the poor one, who has spent his long rest in some metropolitan back room gradually simmering to death by the glare from the neighboring brick wall; does he not at the opening of the season, try to appear as if he had just got in, refreshed, robust and hearty from his woodland or mountain rambles? Rambles, poor fellow! Yes, rambles of the mind, flights and balloon ascensions of his rivid imagination. After all, perhaps he has he best of it, for when work once more begins if he is nothing in he is at least nothing out;

if he is nothing in he is at least nothing out; and the country, the sweet, smiling, restful, verdant, refreshing country is not acquired without paying for it, and dearly, too, if you want comfort or even necessaries.

Golden sunsets and silver moons, with nature's set pieces and cut woods in 3 and 4, must be paid for in golden dollars and silver halves; and when you have them, of the best, what does it all amount to? Let poets and painters rave about the country. The rosy hue of their soul's spectacles cause to produce idealized descriptions and pictures. And for what? To sell,

lell.

Tonce traveled with an artist friend. We would paint or draw the same subject. "Idealise, me boy, idealise," was his perpetual cry. "cut out, extend, elevate, depresa," and all o suit the public taste. He would make a beautiful result as unlike the natural subject is mine was true and ugly. I'm not an artist, but I do claim to have a truthful eye, and maintain that art true to nature would have a sorry time of it and be apt to go supperless to sed.

bed.

Does the poet—I mean the poet per excellence and not the doggerel maker—does he speak of the horrors that abide in and surround the beauties of "the country?" Not much. The imagination must be stroked and tickled, not knocked over by hard facts. To write of the agility of the double-ended mosquitos, or the self-feeding, horizontal-action black flies are chestnuts which I leave to funny men. They (the flies) are of the flesh—fleshy, and comedy, to be unctious, must be also fleshy. But the nervous horrors that go with the word "country!" The crawling what-is-its—the hard water—the heat—the scorched grass—the dust, make-shifts and disappointments. What is to be said of them in the bone fide country?

country?

Not the hotel plazza and esplanade country (at \$5 a minute), but the beautiful, open country of say—Ohio. Miles from towns, where wells dry up, ice is a curiosity and ham a dreadful and diabolical certainty. Where you see the roey cherry and tempting apple, but when you want them the birds have captured the one and the worms have already dined off the other. Where dogs a mile apart hold conversations in different keys through the night,

versations in different keys through the night, to give place to discordant roosters in the early morning. The confounded dogs sleep all day and the roosters go back to bed (until it is time for them to continue their matrimonial obligations) just when the Summer boarder is expected to get up and regale himself at his host's hospitable board off cider and pie.

Of these minutize of a country holiday the poor fake in his aforesaid metropolitan back room is in ignorance—at least by experience. But I, of the country pure and simple, "speak whereof I know and could speak right on." It's a myth, a delusion, a man trap. (Let our friend "Poily" deny it if she dare). I say, I am of the country. Let me add, for the present only.

ent only.

My work, of which, thank Government, I had a few weeks, was over alas! too soon for my pocket-book, and being uncompromisingly and honestly broke (I'm not ashamed to own it—it's chronic in my family) I sought employment for fun, experience and board at a neighboring farmhouse. Neighboring (it's a good word) to a pump, a dried up stream where "minneys" are not caught, and forty miles from nowhere.

from nowhere.

Yes, I'm a hired man; a good deal higher than my master, is more ways than one, though not quite as deep, for had his let been cast in a metropolis instead of one hundred rods from the county pike I am sure he would have made a hrst-class confidence man or city absorber.

absorber.

He's the first at the table and gets away with a good meal while "the help" is "cleanin' hisself" at the "neighboring," and then howls against being kept waiting, quieting his conscience with the original and beautiful homily, "Leavin's is for laggards."

He is as bad as some managers I know—constantly trying to ring in a matinee, as it were. For although we, the help, rise at four and do a good hour's plowing, raking, scratching or something equally harrowing to the tortured earth, on an empty stomach (or rather two empty stomachs), he suggested as a great treat we should cut corn by moonlight—because it's too hot in the day. It's never too hot, though, to dig potatoes or pick sticky suckers off tobacco, or such duties that require light.

Cutting corn by moonlight sounds romantic—and accompanied by a chorus of "Macy bestockinged" young ladies might prove a drawing card, provided Edwin Booth, Salvini and a few eccentric comedians were cast for the cutters. It would make a stunning stand, too. But the reality is not in it. Do you know what cutting corn is? Five to the North, five to the South, five to the East and five West—a square of ten stalks or hills. Commencing in the centre or at five and six, which you tie together making the "gibbet" and cutting around till you get an armful which is piled against it. By the time you get to the outside of the square the walk becomes tedious, and by moonlight you tumble over yourself and get your pants filled with a variety of bug-ological specimens worthy of more notice than is generally bestowed. You don't cut corn with a pen-knife or a file, but you are are armed with a murderous, disappointed Othello sword—like a murderous, disappointed Othello sword—like some stories I have heard, small at the start, very broad at the end and absolutely without point. It gives a thumping blow and is quite easy to handle after a week or so of practice; that is, provided you don't cut your leg off be-fore you graduate.

fore you graduate.

I'm getting along fine at this moonlight business. I have a private arrangement with the rest of the help whereby he cuts my share while I sleep on a fence (a zig-zag affair emanating from Virginia), and in return I spout Shakespeare or recite my own verses (ahex.!) and tell him theatrical lies as we jog along in the half-light of early morning with a load of melons or 'taters to the nearest rail-road crossing.

road crossing.

This other half of the help is a dandy from head to foot—Ham Pegotty and the Dodger combined. He thinks he's a wild young coot, but he is as ignorant of everything not pertaining to mould as a sucking sunfish. He, however, knows something of the catechism. He knows his name, which is Bright Seas, though who gave him that name or the responsibility of the giver, he knows nothing. I won his admiration by solemnly swearing I never had a wart, of which fungl he has a fine crop—almost as fully developed and a great deal more frequent than his fingers. His hands would puzzle a Paris glove-maker.

For the reverse of "poetry of motion" (I don't know what it is or would write it) he is a master. Never moves without upsetting something or treading on the cat. The temper of the "gray mare" is tried at every meal by his spillings and smashings. Clumsyl Well, for pure, unadulterated, 12 lithographed, three-ringed "clums" he hypothecates the harmonia, upon which he plays every Sunday to my distraction.

Of the earth, earthy. The much loved phrase of Oulda. No wonder Burns quit ploughing and other great and corn-fed genii packed their shining vallees and made tracks for brick and mortar. I leave next week and shall soon be in New York. At least, I hope so, I'm safe on the question of extra baggage, though Bright wants to force a bull terrier slut upon me as a parting gift. If I have to take it, and can't lose it en route, I shall probably make a sensation on Broadway.

I started by proposing a toast. Let us drink: "Here's health and prosperity to the coming season." road crossing.

This other half of the help is a dandy from

Once more a friend we'll treat, Tell stories by the score; At hotels once more est, (Yes, and esp) "The worst I over mu"

A PARTY BY THE NAME OF JOHNSON.

Gossip of the Town.

Eleven theatres are now open in this city. Sadie Martinot sails for this city from Eu rope on Sept. I.

Lewis Baker has been engaged by Litt and Davis for The Stowaway.

Thomas Canary will have two com on the road the coming season. Charley Reed has just had published i negro song, "No Files on Jasper."

Leon Mayer was married recently to tude Morehouse, of Norwalk, Ct.
Rehearsals of the new Gilbert and Sulli opera began at the Casino on Tuesday.

Edward Solomon has been engaged as mu sical director of the Galety Theatre, London. Mrs. Elizabeth Foster Humphreys, the nother of Mrs. Louis Barrett, died on Friday

Richard Mansfield is said to have sold the English provincial rights of Dr. Jekyll and Mr. Hyde.

Laura Fontainebleau has been engaged to

E. E. MacFadden is engaged as leading m with Louise Arnold's company, opening Sing Sing Sept. 3.

J. K. Emmett has purchased from S. W. Smith, of Leeds, England, the St. Bernard dog "Pilnlimmon."

Hamburg on Thursday last, to secure musical talent for this country.

Among the professionals who may shortly be expected back from Europe are Sydney Rosenfeld, Dixey and Rosina Vokes. Denman Thompson and company are re-hearsing the new version of The Old Home-stead at the Amphion, Brooklyn, E. D.

The receipts of The Wife's four weeks' engagement in San Francisco, which closed last Saturday night, were said to be \$33,000.

The Arabian Nights company, forty-six in number, left town on Saturday night for St. Louis, where the season will open Sept. 2.

The management of the new Academy Music, Newburg, N. Y., has been placed the hands of A. Stanley Wood, of that city.

Evans and Hoey have brought from Eng-land two new farce-comedies, The Murderer, by Frank Rogers, and another by Edgar Mal-Harris' Dramatic Courier is the title of a neat and newsy four-page paper published in Baltimore by P. Harris. S. H. Friedlander is the editor.

John H. Brannick, a clever young come-dian, has been engaged for the leading juve-nile roles with Boyd and Sisson's Old Ken-

Manager Gustave Amberg sailed for Europe on Saturday last on La Bourgogne. Among the other voyagers were Laura Clement and Gerald Coventry.

These are the days when the rehearsing professional hieth himself to the baseball matches at the Polo grounds, and shooteth off his dramatic eloquence at ve nimble pick-up of Johnnie Dauvray-Ward, and betteth his supper money on ye New Yorks.

John H. Springer will star John T. Kelly the season of 1889 90 in a comedy by the Irish comedian himself.

According to late English advices the music of Gilbert and Sullivan's new opera is more in the line of opera comique than any of their

Clay Clement has been spending the Summer on his father's farm, near Peoria, Iil. He will visit Niagara Falls for a few weeks before returning to New York

C. J. Walker telegraphed to THE MIRROR from Cincinnation Monday that he has resigned from the management of Mestayer's Twenty Maidens to One Dude company.

Robert B. Mantell's company are re hearsing at the Grand Opera House in this city, prior to opening their season at the Globe Theatre, Boston, on Aug. 27.

When Held by the Enemy opens its season and that of the Academy of Music, Baltimore, and that of the Academy of Music, Baltimore, on Aug. 27, it will be in the presence of the Governor of Maryland and his entire staff.

Knowles and Morris have a score of painters at work at the Amphion, Brooklyn, on the new scenery to be used in the productions of Fred Warde, who opens the house Sept. 8.

Graham Crawford and wife have arrived in the city from Red Bank, N. J., where they have been spending the Summer, and have been re-engaged for Janauschek's company. Fred. J. Titus and Lydia Yeamans Titus

arrived in this country from England on the State of Nevada last Thursday. The latter is engaged for the Howard Athenaeum Specialty

Marcus J. Jacobs, general treasurer of H. R. Jacobs' Imperial Amusement Circuit, has appointed J. McCartney assistant general treasurer for the circuit. Mr. McCartney lately represented the Barnum-Bailey Circus. Manager Bunnell, of the Hyperion Theatre, New Haven, has booked most of the promi-nent attractions, among which are included Booth and Barrett, Clara Morris, the Bostoni-

ans and the new version of Uncle Tom's Gerald Coventry, stage manager of She, and Laura Clements, who enacted the leading role in that play, sailed for Europe on Saturday, to be gone one month, during which time they will secure complete new costumes for

Mattle Vickers will appear this season in Jacquine and Cherub and a new play by E. A. Locke. The tour begins Sept. I, and will include all the principal cities from Chicago West to Denver, and afterward the principal

Clara Lane, who sang the title role in The Pearl of Pekin at the Bijou Opera House, has been engaged for the Carleton Opera company, which opens its season at the Chestnut Street Theatre, Philadelphia, on Sept. 17, in Paulton and Jakobowski's new opera, Mynheer Jan.

Certain portions of Broadway between Twenty-sixth and Thirty-first streets are becoming infested with the same obnoxious
class of theatrical hangers-on that formerly
made the Square a public nuisance. Reputable
managers and actors conduct their business

The Lee Avenue Academy of Music, Brook The Lee Avenue Academy of Music, Brooklyn, E. D., will open on Aug. 27. Among the attractions booked are Mrs. Langtry, J. K. Emmet, Maggie Mitchell, Rosina Vokes, Robert Mantell, A Possible Case, Annie Pixley, Duff's Opera company, Lydia Thompson, Herrmann and others.

Included in the season's attractions for the Graed Opera House, Brooklyn, which opens on September I with Siberia, are Maggie Mitchell, Midsummer Nights' Dream, Frederick Warde, Roland Reed, The Arabian Nights, Kate Claxton, The Fairy Well, Hallan and Hart in Later On, The Stowaway and She.

Fred Solomon has composed and orchestra-ted a new Moorish march, entitled "The Ca-sino March," and dedicated it to Rudolph Aronson. It will be heard for the first time at the one hundredth performance of Nadjy at the Casino next Saturday night. In the com-position Mr. Solomon has endeavored to pro-duce the sound of a caravan of camels crossing

The Edith Sinclair Com not resume its tour until December, when it will produce an entirely new musical comedy. In the mean while Miss Sinclair will remain at her home in Brooklyn, devoting her time to the study of music and dancing, while Ed. M. Favor joins Scott and Mills' Chip o' the Old Block having hear sequent for their Chiller. Block, having been secured for their Califor nia engagement.

A pretty entr' acte will be introduced in Frank Tannehill's Struck Gas, by Harry Pepper, the tenor. It consists of a song, written by Fred Dixon, to music by Mr. Pepper, entitled "Pictures of Home." The theatre will be darkened, and as each verse recalls a memory of the past, an appropriate picture is produced upon the stage by means of a mechanical illusion. It was tried at St. Louis successfully.

Robert B. Monroe, of Monroe and Rice, who has been to Paris to secure original designs for new costumes for the My Aunt Bridget company, has returned well pleased with his success. All the dresses to be worn by the company this season will be from new and special designs of two celebrated Parislan artists. They will also introduce three electrical novelties and the Berlin Aeronants or Flying Pig. Besides this they have a mechanical dog, a trick revolver, a flying lobster and a dancing bustle worked by a singing skeleton.

The Grand Opera House in Brooklyn has undergone a most complete metamorphosis. Its former patrons would scarcely know it now, for it is simply a new theatre. The painters and decorators have completed their work, and the building is now in the hands of the finishers, and will be opened on Sept. I with Siberia, to be followed by the choicest companies of the day. Messrs, Knowles and Morris have spent a small fortune in rebuilding the Grand, and it is now one of the handsomest theatres in New York State.

The following people have been engaged through the Dramatic Bureau of the Actors' Fund: Fred. Roberts, for Mme. Janauschek's company; Victory Bateman, to support Creston Clarke; Gertie Wood and Estelle Gilbert, for Over the Garden Wall; Maurice Pike, Walter Woodall and Laura Booth, for Under the Gaslight; William Constantine and Judith Berrold, for Kate Claxton's company; Nellie Bain, for Zig-Zag; Edward Ryan, Mrs. W. F. Horton, Margaret Hatch, Fred. Spencer, Mr., and Mrs. De LaClare, L. P. Hicks and

W. J. Mack, for One of the Finest; Mr. and Mrs. Fred. Munroe, for The Paymaster; Rus-sell Childs, for Skipped by the Light of the Moon, and Jessie West, for The Twelve

DATES AHEAD.

Managers and Agents of traveling companies will avor us by sending their advance dates every week nailing them in time to reach us on Monday. DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

ANNIE PIXLEY CO.: Boston Sept. 17.
A TIN SOLDIER CO.: Peoria, III., Aug. 25.
ARBIBAN NIGHTS CO.: St. Louis Sept. 2.
A NIGHT OFF CO.: HANDVEY, Ps., Sept. 17.
A POSSIBLE CASE CO.: Boston Sept. 2.
A BRASS MONKEY CO.: Worcester, Mass., Sept. 10.
ADONIS CO.: Asbury Park, N. I., Sept. 17.
ARTHUE REHAM'S CO.: Youkers, N. Y., Sept. 17.
ABUNCH OF KEYY CO.: Trenton, N. J., Sept. 17.
ABUNCH OF KEYY CO.: Trenton, N. J., Sept. 17.
ABUNCH OF KEYY CO.: Brattleboro, VI., Aug. 20, Mass., Aug. 20—week, Wircester 27-29, Springheld 30, Holyoke 31.
BROKEN HEARTS CO.: Brattleboro, VI., Aug. 23, Salem 27, Saratoga 28, Giens Falls 29, Shushan 30, Hoosick Fa'ls 21.
BLACK FLAG CO.: Brooklys, N. Y., Aug. 23, Pittsfield, Mass., 24, Cohoes, N. Y., 25.
C. A. GARONER'S OUR KARL CO.: Cleveland, O., Aug. 20—week, Buffalo, N. Y., 27—week; Detroit Sept. 3—week.
CHICAGO COMEDY CO.: Milford, III., Aug. 21-22.

Reid, Mass., sq. Codoes, N. Y., 25.
C. A. Gardener's Our Karl Co.: Cleveland, O., Aug. 50—week; Buffalo, N. Y., 27—week; Detroit Sept. 3—week.
CHICAGO COMEDY Co.: Milford, Ill., Aug. 23-25.
CHIFO' THE OLD BLOCK CO.: Owosso, Mich., Aug. 24, Jackson 28, Grand Rapids 27—week.
CHARLES E. VERNER CO.: Clockinsti, O., Aug. 25, Minaeapolis, Minae., 27—week; St. Paul Sept. 3—week.
CHARLES COTT CO.: Fall River, Mass., Sept. 5.
CRYSTAL SLIPPER CO.: Chicago, July 26—indefinite.
CORA VAN TASSEL CO.: Olean, N. Y., Aug. 25, Cuba 24, Jamestown 25, Corry, Pa., 27, Titusville 28, Erie 20, Ashtabula, O., 30, Warren 21, Greenville Sept. 1.
CHARLES T. ELLIS CO.: Utics, N. Y., Aug. 27, Chanyrad-Anderson Co.: Philadelphis Aug. 25—week.
Dore Davidson Co.: Wilmington, Del., Sept. 3-5, Lancaster, Pa., 6-2, Detroit 16—week.
Dalv's Vacation Co.: Biddeford, Me., Aug. 23, Dover, N. H., 24, Ame bury, Mass., 25, Weltham 26, Boston Aug. 27—two weeks.
Darn Sulty Co.: Chicago Aug. 18—week.
Dark Secret Co.: New York, Aug. 30—indefinite.
Dar Sulty Co.: Chicago Aug. 18—week.
Dark Secret Co.: New York City Sept. 3—week.
Edwin Hanford Co.: Chicago Aug. 26.
Eunice Goodrich Co.: Topeka, Kan., Aug. 20—week; Fort Smith, Ark., 27, Little Rock Sept. 3.
Effet Ellsler Co.: N. Y. City Aug. 20—week.
Ezza Kendall. Co., Warren, Pa., Aug. 23, Newcastle 24, Steubenville, O., 25, Wheeling, W. Va., 27—week; Pittsburg Sept. 3—week; Washington 10—week.
Evangeline Co.: Chicago Aug. 26.
Euwin A. Den Co.: N. Y. City Aug. 27.
Emma Frann's Dor Co.: Troy, N. Y., Aug. 29—week; Prantiord 10, Galt 21, Geelph 12-15.
Fate Co.: New York City, Sug. 20—week.
Francination Co.: N. Y. City Aug. 27.
Emma Frann's Dor Co.: Troy, N. Y., Aug. 29—week; Brantiord 10, Galt 21, Geelph 12-15.
Free Benatic Co. New York City, Aug. 29.
Emma Frann's Dor Co.: Troy, N. Y., Aug. 29.—week; Brantiord 10, Galt 21, Geelph 12-15.
Frow Co. New York City, Aug. 29.
Emma Franco Co. New York City, Aug. 29.
Emma Franco Co. New York City, Aug. 30.
Schookin 21, Ashland Sept. 1. Bitono, Subbury 4, Bloomburg 5, Latr

week.
GRAHAM EARLE Co.: Frankfort, Ind., Aug. 27—week.
Goshen Sept. 3—week; Kokomo 10—week; Frankfort 17-week.

Gus Williams' Co.: Chicago, Aug., 19-week; St.

Louis 27-week.

GUS WILLIAMS' CO.: Chicago, Aug., 19—week; St. Louis 37—week.

GUS GIANT CO.: New York August 37—week.

GENORGE J. CURTIS CO.: Damariscotta, Me., Aug. 30—week.

GENORGE J. CURTIS CO.: Chicago Scpt. 3—week.

GENORTHER'S CLOCK CO.: Chicago Scpt. 3—week.

HALLEN AND HART'S LATER ON CO.: Pittsburg, Pa.,

Aug. 37—week: Columbus, O., Sept. 3—week; Cincinnati q—week; Louisville, Ky., 19-19.

HOOF OF GOLD CO.: Baltimore, Aug. 37—week.

HANDON'S FANTASMA CO.: Toronto, Can., Sept. 3.

HERNE'S HEARTS OF OAK CO. Eastport, Me., Aug.

37, Clais 38-30, Woodstock, N. B., 30, Houlton, Me.,

31, Old Town Sept., Bangor 3; Waterville 4;

Skowhegan S, Lewiston 6; Farmington 7; Bath 8;

Brunswick, 10.

HELER BLYTHE CO.: Port Jervis, N. Y., Aug. 95.

HARDIE AND VON LEER'S CO.; Brooklyn, E. D., Aug.

37.

HARDIE AND VON LEER'S CO.; Brooklyn, E. D., Aug.

HYBRITTE BERLEUR CO.: Fall River, Mass., Sept. 10.
HIS ROVAL HIGHNESS CO.: Detroit Sept. 10.
HOLLAND COMEDY CO.: Wilmington, Del., Aug. 27-29,
Lancaver, Pa., 30 Sept 1.
HILARITY CO.: Ottumwa, Pa., Aug. 30, Oskaloosa 31,
Iowa City, Sept. 1. Des Moines 3—week; Boone 10,
Marshalltown 11, Waterloo 12, Cedar R 191ds 13, Muscatise 14, Davenport 16.
HAMLON'S LE VOYAGE EN SUISSE CO.: Philadelphia

Sept. 3. HELD BY THE ENEMY Co.: Baltimore, Md., August

HELD BY THE REENV CO.: Dathmore, Md., August 37—week.

HE, SHE. HIM AND HER CO.: Cincinnati Aug 50—week; St. Louis 37—week; Chicago Sept. 3—week.

HETTIE BERNARD-CHASE CO.: San Francisco, Cal., Aug. 50—indefinite.

IN HIS POWER CO.: N. Y. City Aug. 57—week; Cohoes, N. Y., Sept. 3. Hoosick Falls 4, Norwich 5. Ogdensburg 6-7, Mechanicaville 8, Fulton 10, Syracuss 11-15, Illon 13, Herkimer 14, Cortland 15.

IMPERIAL BURLE "QUE CO.: St. Louis Sept. 5.

JAMES T. LEWIS COMEDY CO.: Middleport, O., Aug. 52.

93. THE PERMAN (Eastern) Co.: Bangor, Me., Aug. 27. IIM THE PERMAN (Western) Co.: N. Y. City Aug. 27. JOSEPH MURPHY: San Francisco, Cal., Aug. 13—four weeks.
JARBAU Co.: Minneapolis, Minn., Aug. 30—week;
Den Moines, Ia., 26.

Des Moines, Ia., 28.

Jamss and Waiswarght Co.: St. Paul, Minn., Aug.
27-29, Minneapolis 30-Sept. 1, Duluth 34, Brainerd
5. Fargo, Dah., 6, Bismarck 7, Miles City, Mont., 8,
Helena 10-week.
Jamss Connor Roach Co.: Brooklyn, Aug. 27-week.
KATE CLAXTON: New York, Aug. 18-week.
KIRALFY's MATHIAS SANDORF Co.: New York, Aug.
20-indefinite.

JAMES CONNOR ROACH CO.; Brooklyn, Aug. 19—week.
KATE CLAXTON: New York, Aug. 18—week.
KIRALYV'S MATHLAS SANDORS CO.; New York, Aug. 25—so—indefinite.
KIRALYV'S MATHLAS SANDORS CO.; New York, Aug. 25—seek.
KIRALYV'S MAZULK CO.; Chicago, Sept. 2—week.
KIRALYV'S MAZULK CO.; Detroit, Mich., Aug. 25. Sept. 1, Lima. O. 2, Mariona. Ind., 4, Loganaport 5, Puliman, Ill., 6. Elgin 7, Aurora 8, Joliet 10.
KATH PUTHAN CO.; Marion, Ind., Aug. 25. Sept. 1, Lima. O. 2, Mariona. Ind., Aug. 30, Crestoe, Ia., Sept. 8.
KITTIE RHOADES CO.; Aubura, N. Y., Sept. 3.
LAURA DAINTY CO.; Rockford, Ill., Aug. 18—25.
LILILIAK KENNEDY CO.; Scranton, Pa., Aug. 20—week.
LAORE: BR36. Co.; Paterson, N. J., Aug. 18—25.
LITTLE MISGET CO.; Mosticello, Ill., Aug. 29—week.
LONT 19 LONDON CO.; Mt. Sterling, Ky., Aug. 23;
Charleston, W. Va., 24, Stamaton, Va., 25, Roanobe 27, Lynchburg 28, Richmond 20—26, Danville 31, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Durham 3, Raleigh 4, Greensboro, N. C., Sept. 3, Surham-bia 11, Charleston 14-15.
LITTLE FUCK CO: Chicago Aug. 18—two weeks; Detroit Sept. 3—week.
LITTLE FUCK CO: Chicago Aug. 18—two weeks; Detroit Sept. 3—week.
LITTLE FUCK CO: Chicago Aug. 18—two weeks; Detroit Sept. 3—Elevan Co.; Raleinson 13, Toseka 14-15.
LYTTLE PUCK CO: Chicago Aug. 18—two weeks; Delvon 19, Kansan City Sept. 1-9, St. 100eph 10-11, Leavenworth, Kan. 12, Atchison 13, Toseka 14-15.
LYTTLE PUCK CO: Chicago Aug. 18—two weeks; Delvon 19, Kansan City Sept. 1-9, St. 100eph 10-11, Leavenworth, Kan. 12, Atchison 13, Toseka 14-15.
MAUBE EANNY CO: Woonsocket, R. I., Sept. 3-9, Holoito, Sept. 3-5, Kansan City Sept. 3-9

NATURAL GAS CO.: Cincinnati, O., Aug. s6—week; Cleveland Sept. 9.

N. S. Wood's Co.: N. Y. City Aug. so—week.
OUR JORATHAM CO.: Lancester, Pa., Aug. s5.
OLIVER BYRON'S CO.: Red Bank, N. J., Aug. s5.
ONE OF THE BRANCH CO.: Newark, N. J., Sept. 3.
OLLIE REDPATE: Cincinnati, O., August 16—week.
ONE OF THE FINENT CO.: Newark, N. J., Sept. 3.
PROPLE'S THEATER (G. A. Hill's) Co.: Rome, N. Y.,
Aug. so—week; Chittenango vy—week.
PASSION'S SLAVE CO: Newark, N. J., so—week; Hoboken sy—week; Philadelphia Sept. 3—week.
PRESCOTT-MCLEARN CO.: Maysville, Ky., Aug. so-s4,
Cynthians s5, Lexington s7-30, Mt. Sterling 31, Carlisle Sept. 1, Paris 9-5, Louisville 6-8, Vincennes,
Ind., 10-11, Terre Haute 12-13, Danville, Ill., 14,
Springfield 15.
ROBERT MANTELL CO.: Bost in Aug. s7—week.
PHILIF HARNE CO.: N. Y. City Aug. s7.
PATE BAKER'S CO.: Pittsburg Sept. 3—week; Cincinnati G-week; Louisville 17—week.
RENTFROW'S PATHFINDERS: Oskaloosa, Ia., Aug. so—week.

week.

ROLAND REED: Boston, August 13—two weeks; Marlboro 27, Salem 28, Portsmouth, N. H., 29, Bangor,
Me., 30-Sept. 1, N. Y. City 3—four weeks.

RICHARD MANSPIRLD'S Co.: London, Eng., August 4—

RICHARD MANSPIRLD'S CO.: London, Eng., August 4—
indefinite.

ROSE OSBORNE FATE CO.: Windsor, N. Y., Aug. 20—
week: Pittsburg, Pa., 27—week.

ROMANY RYE CO.: Worcester, Mass., Sept. 3—week.

RUNNING WILD'CO.: Albany, N. Y., Sept. 33—week.

RUNNING FAYETTE CO.: Lemars, Ia., Aug. 27—25, Wabpeton, Dak., 27—week.

R. L. DOWNING CO.: M. Y. City Sept. 3.

SID FRANCE CO.: St. Louis Sept. 1.

SI PREKINS CO.: POT Chester, N. Y., Aug. 27.

SKIPFED BY THE LIGHT OF THE MOON CO.: Battle
Creek, Mich., Aug. 23, Kalamazoo 24, Grand Haven
25, Milwaukee 26, Chizago 27—week; Columbus, O.,
Sept. 3—week.

Greek, MEC., AMC. 33, KRIMBERGO \$4, OTREE PAYER
35, Milwankee \$6, Chi Nago \$7 - week; Columbus, O.,
Sept. 3 - week.
SALSBURY'S TROUBADOURS: Portland, Ore., August soweek; Victoria \$8, Port Townsend, Wash. Ter., \$9,
Seattle 90-31, Taccoma, Sept. 1.

SOAP BURBLE CO.: Sacramento, Cal., Aug. \$9-83,
Reso, Nev., \$4, Carson \$5, Virginia City \$7, Ogden,
Utah. \$9.

10. SMITH RUSSELL CO.: Detroit Aug. \$3-85, London,
Can., \$2, Hamilton \$8, Toronto \$9-Sept. 1, East Saginaw, Mich. 1, Bay City 4, Filet 1, Muskegon 6, Grand
Rapids \$7, Milwankee 9-18, Streator, Ill. 13, Peoria
14. Bloomington 15, St. Louis 16-week.
SHADOWS OF A GREAT CITY CO.: Lynn, Mass., August
30, Boaton Sept. 3 - week.

STREETS OF Naw YORK CO.: New York August \$7week.

week.

THE PAYMASTER CO.: Philadelphia, August 18—week.

TWENTY MAIDENS TO ONE DUDE CO.: Cincinnati Aug.

10—two weeks.

THE KITTY CO.: Bradford, Ps., Aug. 24. Detroit,

Mich., 27—week.

Two Old Cronies Co.: Elmira, N. Y., Aug. 27. Titus
ville, Ps., 30.

THOMAS W. KEENE: Johnstown, Ps., August 28.

TWO 51STERS CO.: Worcester, Mass., August 29.

THE STOWAWAY CO.: Philadelphia Sept. 17.

THE WHITE SLAVE CO: Washington Sept. 3.

THE RULING PASSION CO.: Pittsburg, Ps., Sept. 3.

THE OLD KENTUCKY HOME CO.: Toledo, O., Sept. 10.

THE WORLD CO.: Creston, Ia., Sept. 5.
TWO JOHNS CO.: Indianapolis, Ind., Aug. so—week;
Brooklyn, N. Y., 27—week; Williamsburg Sept. 3—week.
THOMAS KERNE CO.: Chicago Sept. 3—week.
TWELVE TEMPTATIONS CO.: Topeka, Kas., Aug. 22—week. week, Under the Lash Co.: Teronto, Can., Aug. 20-week; Cleveland, O., 27-week; Buffalo, N. Y., Sept. 3-Cleveland, O., 37—week; Buffalo, N. Y., Sept. 3—week.

Uncle Tom's Cabin Co. (Stetson's): Muscatine, Ia., Aug. 23.

Uncle Tom's Cabin Co. (Gardiner and Randall's): Boston, Aug. 18—indefinite.

Uncle Tom's Cabin Co. (Boston Ideals): Huron, Dak., Aug. 23, Madison 24, Mitchell 25.

Wastom Brothers' Co.: Cincinnati O., Aug. 27—week; Mayaville. Ky., Sept. 3. Frankfort 4, Paris 5, Bowling Green 6, Franklin 7, Nashville 8-10, Decatur, Ala. 11.

W. I. SCANLAN: Syracuse, N. Y., Sept. 3.

Wern Dramatic Co.: Mansaquan, N. Y., Aug. 23, Tuckertol 24, Vincentown 85, Columbus 27, Lambertville 28, Riegelsville Pa., 20, Bloomsbury, N. J., 20, Hillertown, Pa., 31, Quakertown Sept. 7.

Wages or Sin Co.: N. Y., Sept. 3—week.

Wages or Sin Co.: Washington Sept. 3.

White Slave Co.: Washington Sept. 3.

só.

WHITE SLAVE CO.: Washington Sept. 3.

WALTEE ROBINSON CO.: Alblon, Mich., Aug. 27, Easton Rapids 26, Charlotte 29, 26, St. Louis 31, Ithaca Sept. 1, Stanton 3, 210-Zao Co.: Philadelphia Sept. 1.
ZOZO CO.: Syracuse, N. Y., Aug. 27, ZITKA Co.: Baltimore Sept. 3.

OPERA AND CONCERT COMPANIES. AMERICAN OPERA Co.: Philadelphia. Pa., July 16-in-definite, BEMMETT AND MOULTON OPERA Co.: Fall River, BENNETT AND MOULTON OFERA CO.: Fail MASS., Aug. 50.

Mass., Aug. 50-week.
CONRIED-HERMANN OFERA CO.: Decatur, Ill., Aug. 58.
CARLE FON OFERA CO.: Philadelphia Sept. 17-week.
CASINO OFERA CO.: Philadelphia, July 50-indefinite.
DESHON-STARE OFERA CO.: Grand Rapids, Mich.,
Aug. 13-two weeks.
HEINRICH'S OFERA CO.: Philadelphia July 5-indefinite. McCAULL's Co. (No. 1): New York City July 16-

indefinite.

MacCollin Opera Co.: Chichgo Sept. o.

Noss Familu: Harbor Springs Point, Mich., Aug. 22-23,
Petoskey 24-25, Cheborgan 27-28, Alpena 29-30,
Oscoda 31, East Tawas Sept. 1.

QUERN'S MATE Co.: New York August 13—indefinite.
TEMPLETON OPERA Co.: Columbia, Mo., Aug. 30—week WILDUR'S OPERA Co.: Cincinnati, O., Aug. 5-indefi-

MINSTRELS.

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MINSTRELS.

Barlow Brothers' Minstrels: Norwich, Conn., Aug. 23. Danielsouville 24. Putnam 25. Webster, Mass., 27. Southbridge 26. South Framingham, 29. Clinton 30. Hudson, N. Y., 31. Maysard Sept. 1.

DOCKSTADE'S MINSTRELS: Rochester, N. Y., Aug. 23. Syracuse 24. Saratoga Springs 25.

GROGGE WILSON'S MINSTRELS: Lynchburg Va., Aug. 23. GROGGE WILSON'S MINSTRELS. Parkersburg, W. Va., Aug. 25. Maysville, Ky., Sept. 1, Portsmooth, O., 3.

GONHAN BROTHEN'S MINSTRELS: Des Moines, Ia., Aug. 25. GONGAN BROTHEN'S MINSTRELS: Des Moines, Ia., Aug. 25. Conneil Bluffs, Ia., 27. Lincoln, Neb., 24. 25. Conneil Bluffs, Ia., 27. Lincoln, Neb., 24. 25. Conneil Bluffs, Ia., 27. Lincoln, Neb., 28. 21. Socaph, Mo., 29. Averatu's Minstrels: Minscapolis Minn., Aug. 23-25. Stillwater 27. Dulluth 26. Ashland, Wis., 29. Chippewa Falis 29. Lau Claire 21, Jonesouthe, Mich., Sept. 1.

JOHNSON AND SLAVIN'S MINSTRELS: Brooklyn, N. Y., Aug. 20—2022; N. Y. City 27—2022.

MCNISH, RAMEA AND ANN'S MINSTRELS: Lansing, Mich., Aug. 26.

THATCHER, PAINROSE AND WEST'S MINSTRELS: Gloucester, Mass., Aug. 23. Salem 24, Lynn 25, Boston 27—2022.

VARIETY COMPANIES.

VARIETY COMPANIES.

HOWARD ATMENAUM SPECIALTY Co.: Bangor, Me., Sept. 10. 20—week, Laurence, Mass., Aug. 23. Manchester, N. H., 84, Laurence, Mass., 23. Boston 27—week; Philadelphis Sept. 3—week.
PAT ROONEY/Co.: Holyoke, Mass., Aug. 23. Springfield RANTZ-SANTLEY Co.: Chicago Aug. so—two weeks. Tony Paston's Co.: Boston Aug. so—week.

CIRCUSES CIRCUSES.

BARNUM'S CIRCUS: Rochester, Minn., Aug. 23, La Crosse, Wis., 24, Portage 25.
CIRCUS ROVAL: Boston, Mass., July 16—indefinite. FORFRAUGH'S CIRCUS: Little Fals. N. Y., Aug. 27, Utica 26, Norwich 29, Binghamton 30, Scranton, Pa., 31, Wilhenbarre Sept., I. Towanda 8.
FRANK A. ROBEINS'S CIRCUS: Tremost, Pa., Aug. 23, Mahanoy City 24, Shenandoah 25.
Howe's LORDON CIRCUS: St. Louis Aug. 20—week.
Iswin BROTHERS'CIRCUS: Newark, N. J., Aug. 20—week.

Invin Barrings
work.
Lan's Cincus: Boonville, N. Y., Aug. 93.
Salla' Browners' Cincus: Portland, Ore., Aug. 92-93;
Corswallis 95.
WALTER L. MAIN'S CIRCUS: Wickford, R. I. Aug. 93;
East Greenwich 94; Phenix 95; Central Falls 97;
Attleboro, Mass., 98. Taunton 99; Middleboro 30;
Wareham 31; Plymouth Sept., 1.
MISCELLANEOUS.

BRISTOL'S EQUINE SHOW: Boston, Mass., June sy-in-definite. HERRHMANN: City of Mexico, Aug. s6—indefinite. Kiralfy's Nelo Co.: Staten Island, N. Y., for the

Kiralpy's Neao Co.: Staten Island, N. Y., for the Summer.

Marshall P. Wilder: Cooperstown, N.Y., Aug. 91;
Kichfield Springs as, Lake George 25, Sarataga 29;
Hunter 26, Hotel kaaterskill 20; Summit Mountain 30; Catakill 31; Delaware Water Gap, Pa., Sept. 4:
Devon 5; Philadelphia 6
Pain's Burning of Old London: Manhattan Beach June 16—for the Summer.

Phop. Wilder's Equisicularicities: Boston, June 25,—indefinite.

Thayan's Barrin or Maw Ouldans: Brighton Beach July 2—for the Summer.

Wild West: Philadelphia Aug. 23—indefinite.

London News and Gossip.

LONDON, Aug. 9 The good old English climate has again vindicated its claims to the variety which some consider so charming. The hay, the corn and the railroad tracks having all been as near washed away as makes no matter, and mackintosh and golosh merchants having launched out into unbridled luxury in the belief that rain would continue for ever, all of a sudden the deluge incontinently dried up and the sun became distinctly visible to the naked eye. Not only was this thus, but the sun remained visible several hours on Wednesday. To-day he has appeared again with such vigor that everybody is dead sure we have struck a gilt-edged heat wave, and goodness only knows what may come of it. Theatrical lessees and promoters of indoor amusements

generally are tearing their hair in consequence,

but the managements of the Italian, the Irish

and the Anglo-Danish exhibitions, to say noth-

ing of the two big palaces at Sydenham and

Muswell Hill, rejoice with an exceeding great

joy, of which more anon.

But for this heat-wave and its presumptive consequences, I should reckon that The Still Alarm has really caught on at the Princess'. If first-night enthusiasm goes for anything The Still Alarm engine No. 3, built (as the programme puts it) expressly for this engagemen by the Soandso Manufacturing Company of Somewhereorother, New York, might well hope to run all contemporary shows on the road. Of course MIRROR readers know all about the play already, and don't want the opinions they have formed concerning it rudely disturbed by me, which is perhaps fortunate, all things considered. But there, the play doesn't matter atter all. If The Still Alarm finds favor with English audiences it will be because of the interesting engine-house scene in Act III., which is, according to the playbill. "a correct (stage) copy of the Central firestation in New York City, while the harnessing of the horses to the engine and departure for the fire is a faithful reproduction of the system now in vogue in the American fire departments."

The Princess' play bill is indeed replete with useful information. I gather from it that "in many American cities it is the custom for fire men, after extinguishing a fire, to return to their engine houses singing some familiar song, and in many brigades very excellent glee clubs quartettes, etc., have been organized and maintained"-all of which is very picturesque and very pretty. Our fire laddies on this side don't have anything like such good times, I can promise you. Captain Shaw, the chief of our Metropolitan Fire Brigade, witnessed the performance from a private box, and applauded vigorously, though much of what he saw and heard appeared to somewhat knock him. Jack Manley, "the American fireman of to-day," as represented by Harry Lacv, is very much ad dicted to preaching and attitudinizing, and his method reminded me very much of the in genious John A. Stevens, who, I heard, was in front on Thursday night. I don't know whether either Lacy or Stevens will take this resemblance theory of mine as a compliment. Anyhow, I didn't intend it as such. Lary is, however, all right when he turns his attention to his pet greyhound and the beautiful twin Arabian horses, Pegasus and Bucephalus; and when the still alarm is at last given, and "Peggy" and "Bucky" walk into their harness, and the boys slide down from their dormitory into their places on the engine, the enthusiasm of the Princess' audience knows no bounds.

Mary Rorke makes the heroine, Elinore, as intense as is possible under the circumstances. W. L. Abingdon (Bird), Harry Parker (Doc. Wilbur), Frank Wright (Joey Jones), and Barrett Roe (Fordham) do the best they can with their parts. Harry Nicholls, who is reckoned a clever comedian on this side, makes no show as Willie Manley, and Fannie Leslie does not fiz as Cad Wilbur, and that's a fact. Neither does Cicely Richards, whose strong suit is Cockney humor, show to much advantage as the tedious Mrs. Manley. For all these shortcomings however, the parts are more to blame than the players, but engine No. 3 and the beautiful twin Arabian horses are real jam, and we are not likely to forget it.

Last Monday was a bank holiday, and well we know it. The weather was various, rain predominating. Despite this the exhibitions and palaces did phenomenal business. At the Alexandria Palace the principal attraction was the bold Baldwin's ascent in a balloon and descent in a parachute. Monday's ascent was the fourth Baldwin had made on this side, and was an "extra" in every sense. I am told the management paid him \$1,750 for the one show. It's a big sum, but the task is bigger. The Italian Exhibition was thronged from morn till night. The Roman games played on the Wild West arena proved highly remunerative. and so also do the Fratelli Prandi's company of marionettes, who play to full houses twice a day. There is unquestionably a lot of money to be made in this location, and the ingenious speculators who judiciously ran the American Exhibition here have what looks like a succession of soft things in store for them. The Irish Exhibition also made a rare haul on Monday, but had to turn on a special attraction in order to do so.

The attraction in question was a military tournament, with leaping competitions in the arena and parade ground for sideshows. In the evening there might have been witnessed the Balaklava melèe, wrestling on horseback and other features of interest, winding up with a moonlight steeplechase. If the company at the Bogtrotteries was slightly more numerous than that at the Macaroniries it was infinitely less select. But on a bank holiday-and a wet bank holiday at that-much must be forgiven by him who wishes to be at peace with the bulk of his fellow-citizens.

Judging from letters and exchanges to hand this week the success of Nelly Farren, Fred. Leslie and the Gaiety in Richard Henry's Monte Cristo, Jr., has been something absolutely phenomenal. Mention of this piece reminds me that THE MIRROR mailed to me last week contains advertisements and other notices of Mrs. Jennie Kimball's tour with Monte Cristo, Jr., Corinne playing Edmund Dantes. You may remember that, owing to some rather strong remarks of mine relative to what I considered Mrs. Kimball's piratical proceedings some months ago in connection with this piece, she wrote you explaining her position and asserting that she had paid "a certain London musical conductor £300 (three hundred pounds) for the libretto and music of Monte Cristo, Jr." If this was a bona fide transaction -and I do not for one moment suggest that it was not so, on the lady's part-Mrs. Kimball can readily prove her case by giving up the name of the thief from whom she purchased the words and score. There are some on this side who would be glad to know him.

The air has for some days been heavily charged with Dr. Jekylls and Mr. Hydes purporting to be highly recommended by America and its press, to say nothing of the "sole authorization" and "courteous consent" of the author. Since my last pronouncement on this overwritten-up subject, many alarums and excursions have occurred and much needlessly violent language has been used, although if you ask me, I should say that it would not have mattered much if the high contracting or contending parties had incontinently slaughtered each other allee samee Kilkenny cats. But enough prologue. Let me proceed to say that while Mr. Fred. Wright's company was quietly producing in the provinces a Jekyll and Hyde of its own preparation, Bandmann was sending out to press-men and others sheaves of free invitations to a dress rehearsal at the Olympic, on Friday night, of his version, which was due at the Opera Comique on Monday. But inasmuch as Bandmann had only hired the stage and a bit of gas (at a matter of a pound or so's cost) for mere rehearsal, Agnes Hewitt, the Olympic manageress, and her young husband, F. G. Darbishire, put their respective feet on Bandmann, and though Agnes' tootsicums are delightfully small, Darbishire's beetle-crushers are the fullest grown ever seen on (or off) any stage. Anyhow, Bandmann's dress-rehearsal didn't come off. Bandmann and Agnes both had notified press and public on Friday morning regarding the non-fulfilment of the dress-rehearsal promise. Nevertheless, on Friday night, several hundred people out of the twelve hundred Bandmann is said to have invited, including several clergymen and a lady American correspondent, came clamoring around the Olympic stage-door demanding that their invitation cards should be honored. Mr. and Mrs. Darbishire were, however, inexorable, and the latter from time to time addressed the malcontents from the stage-door steps. Meanwhile Bandmann, breathing fire and slaughter against the Olympic folk, was fain to depart and to otherwhere prepare the adaptation which the High Court of Justice had that morning reprevent being produced. So, accordingly, produced it was-but I anticipate.

The first of the London productions of Dr. Jekyll and Mr. Hyde was Mansfield's, or Mr. Russell Sullivan's, which duly arrived at the Lyceum on Saturday night, before a crowded house of "brilliants and fashionables," including the present writer. The play is so well known to American readers and playpoers that I need not enter into details about the plot, which, as you know, is a bit thin. Sooth to say, we found the piece, albeit as a difficult exercise, reflecting credit on the adapter, a mournful and most uninteresting affair-a play which, if not like Shylock's cat, harmless, is certainly unnecessary. It was only tolerated for the sake of Mansfield's acting as Mr. Hyde-for his Jekyll was unanimously voted a jerky, spiritless, and utterly commonplace impersonation. His Hyde. however, is full of weird power and ferocity, and proves that Mansfield has (as I have often said in the past) great capabilities for character acting. His Hyde is simply a revelation, especialiy in the quick change in Act III. His Jekyll is absurd and magnifies all his old faults.

At the fall of the curtain Mansfield-who, according to the Daily News, "performed all his quick changing without any assistance from the wig-maker's art"-came on in his own bald head to acknowledge several calls, and after thanking kinc friends in front for all their kindness, and Mr. Irving for having given him this chance of appearing at the Lyceum, stated that he "loved" Irving, a statement which, according to those in the know, is not strictly accurate. But let that pass. For the rest it is season in the most practical manner.

enough to say that Beatrice Cameron pleased us with her good looks but not with her attempts at pathos; also that Mr. Harkins as Lanyon, Mr. Sullivan as Gabriel Utterson, and especially Miss Sheridan as the hag, Rebecca Moor, did their best with the sketchy parts allotted to them. Likewise let me add my opinion, that clever as part of young Mr. Mansfield's show is, it will not earn its salt in London, the natives of which do not affect your pyschological graveyard and gore sort of

On Monday we were all summoned to Bandmann's show, which we expected to find as full of shudders and creeps as Mansheld's mixture. We were disappointed, however, for it soon proved to be a right merry antidote. causing frequent roars of laughter sandwiched with gasps of astonishment at Bandmann's simple faith in pouring upon us such a farrago of utter absurdity, clumsy mechanism, obvious "quick changes," Christy minstrel concerted pieces and sesquipedalian dialogue. For some three hours and a half merriment ruled. the laughter rising to crescendo, when the blithe Bandmann, after hopping about panto mimically as Hyde, went behind a table and deliberately took off certain clothes, and then suddenly faced the audience as the pious Jekyll, still bearing Hyde's tusks, which he had forgotten to remove from his jaw. I have not laughed so much for many days. At the finish, Bandmann came on and orated grandiloquently. Whereas Mansfield had said he loved" Irving, Bandmann declared he loved and admired Robert Louis Stevenson, whom he described as "the greatest mind of the nineteenth century." Bandmann caused still louder guffaws, however, when he expressed the joy he felt at returning once more to this "sunny" little England. The press and public have all treated Bandmann's version as a pantomime, or at least a burlesque, of Stevenson and Mansfield. So much so that the Opera Comique closed last night after three nights' run.

According to newspaper reports, Longmans have brought the law to bear upon Bandmann -why, I can't for the life of me imagine, for there was little or nothing of Stevenson in this version. Some opine, however, that Bandmann, in order to gracefully retreat, has been and gone and got himself injuncted and stopped. Anyhow it doesn't matter much. I expect Mansfield will presently have to select some other pattern if he wishes to draw money

Sophie Eyre commenced her management of the Galety on Saturday, starting with Marina-a new version by John Coleman, and a good version, too-of "Mr. Barnes of New York." Sophie was highly successful as the Corsican brothers' sister, who vows a vendetta, and she was on the whole well supported. Edward Rose's adaptation of Rider Haggard's "She," an adaptation for which Sophie has also called in the services of Clotilda Graves and William Sidney to "write up" her own character, is in preparation at the Gaiety. John Cobbe rules the house for Sophie, and rules like the beneficent despot that he is .- The Weaker Sex is said to be the title of Pinero's new play for the Kendals .-Alec Nelson, otherwise Dr. Aveling, is en route to New York. Grossmith's Hyde and Jekyll skit is to be played by Brough, and Yours truly, GAWAIN.

Money in New Theatres.

The extensive and expensive amount of building and decoration done this season mong the Philadelphia theatres deserves attention, for it is indicative not only of the past prosperity of that city as a dramatic centre, but of the confidence which the local agers repose in the fortunes of the coming season.

The number of theatres, irrespective of the Academy of Music and the Museum, which will be in full swing will be fourteen, upon which an aggregate amount of nearly a quarter of a million has been spent. Three of them are newly built. The New Central, which is to be opened on Saturday night, will have cost Manager Gilmore some \$65,000. The outlay on the New Standard will reach about \$55 .-000, and the New Kensington probably \$35,-000. The radical alterations, amounting to almost rebuilding, in the National, have cost \$20,000. The ceiling is an artistic fresco of figures and flowers. The house will seat 3 000

persons. The expenditures at the other theatres are principally for redecoration, and are itemized as follows: The improvements at the Arch will cost \$5,000; Chestnut Street Theatre and Opera House, \$10 000: Continental Theatre. \$3.000; Dime Museum, \$4,000; Eleventh Street Opera House, \$3,000; Forepaugh's Theatre, \$6 000; Lyceum Theatre, \$1,500; Walnut Street Theatre, \$5 000; South Broad, \$10,000.

It is probable, however, that the expenditure in New York will be very little less. There are four theatres in course of construction-Proctor's New Tw nty-third Street, the new German Theatre on Irving Place, Tony Pastor's and the Union Square, while the Bijou Opera House, the Th'rd Avenue Theatre and others are, or have been, having an overhauling by decorators and :leaners. If to this be added the reconstruction in Brooklyn of Knowles and Morris' Grand Opera House, it will be seen that in the metropolitan centres managers endorse their expectations of a good

The Actresses' Corner.

It seems to be all true about English comelexions. Not only the women seem, as a rule, to have lovely skins-from wild rose to ruddy apple tints-but the very street gamins are red-cheeked. Yet I notice the London periodicals for women-of which there are a great many-all devote considerable space to to'let matters, and especially to complexion advice. In the best books such department is under the direction of a doctress or medical ecturer to some college, and the general tone of the printed correspondence with subscribers seems to warrant the advice given as well considered.

If the following is good many women beside Polly will rejoice; it's for the minute blackened pores of the skin-none of us know what they eally are-" blackheads" is expressive, but does not explain the origin of the things-and this ointment is to be used night and morning for their eradication: Benzoated lard, twoand-a-half ounces; iodide of sulphur, one drachm. Mix to an ointment, or have your druggist do it for you; use as directed awhile, washing in the morning with hot water; be sure the water is soft; slight pressure with the fingers, the nails covered by a soft handkerchief, will cause the offenders to vacate. When all are gone use daily-to keep them from returning, I suppose-this next lotion: Sulphate of zinc, ten grains; distilled water, one ounce.

The ingredients of these two lotions are ertainly harmless. Benzoin is always good for the skin, the lard "carries" it simply, and sulphur's purifying properties are known. The zinc is all right, if one may judge from the fact that zinc ointment is a healing salve used by doctors, and is, by the way, a most beneficial and soothing application for sunburn -real, jolly, bad sunburn, like that I had coming over.

I was deathly sick, you know, and to keep ny soul from taking an air-line without me I had to have camphor, etc., soused over face and throat. When my interior could meet the demands of the situation po longer, when all I contained had been yielded up, even unto a arge portion of my spinal column and other necessary modern improvements of my getup, I arose-a difficult matter, owing to the incompleteness of my spine, and got into some clothes. Then, it being a question whether my spirit would shuffle off my mortal coil at once or wait till the mortal coil did the shuffling, I compromised on a rib or two, doused myself all over face and neck with camphor, and was tenderly carried on deck, There my remains were put in my chair and left under the bright ocean sun, and all day the stiff salt breeze fanned my fevered brow, and

incidentally my cheeks and nose. Well, I haven't used Meyer's grease-paints year or so to give in right off to a little thing like sun and salt air, even though my skin was half scorched with camphor. But next morning !- I wasn't seasick any more, I had gotten the better of a cracker or so, and I felt real chipper-I did get a shock when I looked in the glass. There was nothing to do but make believe I didn't care; indeed, I said airily that it was the thing to be sunburned on board ship; but when some one said I would very shortly "peel," "come off," etc., I just went down privately on my knees to a friendly doctor and said I wanted poison or something to keep me from peeling. Zinc ointment was the thing. I put it on an inch or so thick, powdered heavily so the grease would not run, and veiled thickly, very thickly, indeed-not that I cared (still the girl who gave me the veil could have had my watch or anything else l owned). I did peel some, and also, though have been over some time, my skin has hardly gotten back yet to its "normal." What would have happened but for the ointment I

All this just to impress upon you that to be sunburned is no fun. Sensible exposure will brown one, and brown is not unbecoming, but sunburn is. You look like puff-paste made of red flannel, and philosophy can't touch the depths of your disgust with and at yourself. As I did, you may say you don't care, but you will care.

After all, we women value our looks more than men value them. The man who loves us is going to love us just as well while we are afflicted with a stye or a cold sore; still we suffer while we take the risk, don't we?

There may be a mournful satisfaction in entertaining people, in winning from them the homage we want, while we have a carbuncle on our chin; and we may realize that it isn't beautyeven the small share or big share we have-that we must depend upon for "holding" people, but brain, or wit, or "chic," or "manner," or better still and surer-a womanly heart. Yet we prefer to take our chance without the carbuncle, don't we?

To promote growth of eyelashes, one-half ounce of olive oil and twenty drops oil of nutmeg mixed and applied at night is recommended; for the eyebrows only half an ounce of tincture of cantharides may be added.

Speaking of hair, I hear that the coloring matter of hair is largely composed of sulphur, that the fading or turning of the hair is often due to lack of sulphur supply to the hair. Sulphur soap is therefore recommended for washing it, and as a tonic gin poured over sulphur and rubbed into the scalp. Sounds all right, does it not?

If I have never suggested to you the use of benzoin for the skin, I should have done so. The clear tincture looks like clear sherry wine. It has a very pleasant odor, and a few drops

oured in the basin turns the water m and perfumed; used just with water it is rai " drying," but that may be just what you want A lotion is made of two parts benzoin, or part borax water and one part rose water.

Almost all the skin restorers, etc., are in the form of grease-cold cream, cuticura, vaseline, etc. More people are troubled with greasy skin than with dry skin, therefore a lotion without grease which will keep the skin in good order is "a necessary addition to the toilet-table," as the advertisements read.

Directoire fashions are evidently going to prevail. The redingote style adapts its charmingly to street dresses—you know what I mean by redingote directoire style!-wais cut rather like a man's dress coat in front, and a polonaise back, jacket-like effect in front. See? The collar can turn sharply back in pointed lapels; it can be entirely open or buttoned half way ; the long drapery can be only just at the back or can come over the sides, and the vest that shows can be conventional and close-fitting, and the skirt like any other straight skirt, if you like.

If you care to seize promptly all the picturesque possibilities let the redingote business be worn over a loose waist, the drapery of which falls with the skirt, and the waist-lines of which is indicated high up by a ribbon crossed in the back, brought around front again and tied loosely. Then the coat tails at the back can be ample and come around to loop on one side, besides finishing the back. Loop the skirt itself up the least bit on the other side about at the knee, have the redingote roll softly back to show its lining in front, let the sleeves be slightly full at the arm holes, and if you want a new effect in place of the puff padded out large, wear a big, big hat trim wildly, gloves just pulled over your cuffs, carry a long stick umbrella with a bow of ribbon or it, and if you do the dress, or rather gown, justice in the way you wear it, you will look very picturesque and charming.

Don't give me credit for inventing this dress. have described one out of The Lady, a periodical here that is worth getting in New York, if it is sent over at all. By all odds the designs for gowns are the most uncommon and artistic I have ever seen.

Oscar Wilde's Woman's World magazine shows nothing but the most utterly commonplace designs; funny, isn't it? I expected something from his book.

The redingote is even applied to evening dress-square-necked bodice, straight lace skirt, broad sash. Then the redingote, cut down in the same curve at the back of the neck that the bodice is, turned back in two pointed lapels in front, and then falling in straight, jacket fashion to about the waist line. It is lined with dark plush or velvet, which certainly sets off the light, closely-fitting waist; the straight-back falls full to make the train. Sleeves to elbow or to just above. Cuffs turned back and met by gloves. The neck of bodice is furnished with folds of thin stuff; just in front the lace is arranged to fall a good deal, as it would if just tucked smoothly in and let fall back, a pretty way to use the otherwise rather useless duchess lace handkerchief you may happen to have. Rather a nice dress, isn't it?

I don't know whether a Medici collar would be a howling disgrace on a direct toire gown or not, but I would modify the gown I have described by one if I wanted to. Directoire makes me think of Sara. She is here, you know, playing La Tosca. I am treated very well, but I am not allowed to use the whole paper, so I will leave Sara and Sara's gowns for the next time.

A Jefferson Clam-Bake.

A genuine Cape Cod clam-bake was given e country residence of Charl at Buzzard's Bay, Mass., on Saturday, the 11th inst., at which several generations of the Jefferson family, from the inimitable grand perè Joe to the buoyant kids of the genial host, and a number of invited guests, participated. The bake took place in a beautiful grove in the rear of Mr. Jefferson's residence. Four bushels of clams, one dozen chickens and half a dozen large blue fish closed their earthly and watery existence on this occasion, and were accompanied to their respective worlds by a bushel of sweet and Irish potatoes, the whole, for the especial gratification of the palates present, forming a delicious salmagundi. Miss Jefferson, sister of Charles, acted as hostess, while Charles himself was the chief engineer of the slaughter. At a given signal all fell to, and there was no Dark Secret in the manner in which that quiescent mass of mollusks and poultry disappeared. It was a palpable infringement upon the rights of The Stowaway.

After the guests had enlarged themselves to the condition of lassitude, they fell upon the sward and watched the nautical antics of the younger members of the Jefferson household and Charley Greene, who tried to ameliorate their plethoric state by yacht-racing upon the bay, in which they exhibited a sort of frenzied dexterity.

Among those who underwent the gastro nomical and nautical torture were Joseph Jefferson, Sr., and family, Mrs. Connie Jefferson-Jackson, Charles Jackson, Mr. and Mrs. Tom Jefferson, Joe Jefferson, Jr., Miss Maggle Jefferson, Mr. Couldock, Mr. and Mrs. Charles H. Greene (Annie Ward Tiffany), Mrs. Adele Clarke, Miss Rose Tiffany, Miss Emms Mar-ble, Mr. and Mrs. Butler, Mr. and Mrs. Wood and Mr. Stout. So greatly was the bake enjoyed that it was voted an unspeaks cess—at least while the devouring proThe Theatrical Roster for 1888-9. [CONTINUED.]

Managers whose organizations do not appear in this issue will confer a favor by sendng us the lists at the earliest possible moment

Alberta Gallatin Co, en Gallatin, M. Saxton. Fanny Ogden, May M., I. Humphrey. Sidney Bowhest, Charles t, Iohn D. Barry. Edwin Morrison, Harold gham. Manager, W. R. Ogden; advance agent. Smith; Stage Manager, Howard Tills. Opens thburg, Va., Sept. 5.

A Gold Day. ta, John W. Ransome, Essie Barton, Edith John J. Lessinger, Will C. Sampson, Frank D. Adwin Lawrence, Charles Boughman, Wil Manager, Perkins D. Fisher; treasurer, F. Jones; business manager, I. A. Solomon & New York Sept. 10.

A Dark Secret, das Carev, Gabrielle Du Sauld, Georgie Hosmer, le Stokes, Belle Stoddard, Hudson Liston, Clarence tage, W. S. Evans, Robert Edsson, John E. 1723. I. S. Thomnson, J. L. Messon, Profassor Neil B. Managers, H. S. Taylor and Charles B. Jeffer-business manager, Harry St. Ormond. Jones at 7 York Sept. 2.

es G. Crair, Leonard Grover, Alf. Flahes, H. Cahill, Oliver Paul, Frank L. Davis, J. G. William T. Grover, Ada Dwyer, Maggie Hallodge Carr, Mrs. F. L. Davis, Marion Strickarlos Mordaunt, Little Mobel Pollock, Manol, William E. Sian and De Shettey; business Coote; advance agent, J. F. Mag C. J. Lorrella; property mast

Carino Home Co. cis Wilson, Sireov De Novillis, James T. Poworgie Dennin, Mark Smith, Honry Hallam, Fred
n. L. Hall, Fanny Rice, Isabelle Urquhart, Jenshersby, Florence Melis, Nellie Buikley, Clara
Engene Maynard, Marie Ried, Pautlue Hali,
cirby, Marie Jansen, W. S. Daboli, Sylvin Gerfaz Freeman, A. W. Mafflin, Jense Williams,
Jart, Anna O'Kaefe, A. W. Tama, J. A. Furey,
Mai, Emma Lawrence, Muss Dirkes, Miss Runanger, Rudolph Aronson; business manager,
ton; treasurer, John Poliock; stage manager,
Williams.

Creston Clarke Co.

Charles Erin Verner Co. Erin Verner, W. B. Cahill, Katherine Walsh niar, Fanny Osborse, A. H. Denham, Frania, G. Charles Macklin and William Murphy T. H. Winnett; business agent, J. H. Curtin nager, Louis M. Frey; ensuisat agent, Walte musical director, George Macklin. Opens a

y Chanfrau, Kugune Bertram, Ramett Willard, Chark, J. K. Bidley, Clarence Bellair, W. B. der, Louis Lafoir, F. A. Lyous, T. S. Stebbins, Hall, William Gibbons, John Jasper, O. H. Hall, Houston, Marion Alexander, Ada McKittrick, T. A. B. Anderson; acting manager, Ed. Hurst; agent, George Anderson. Opens at Philadel-

E. 95.

Tanner, Isabel Waldren, Eleanor Chrey, Maggilara Kaowies, Lory Escott, Isalea Ten Broech
Blande, Edward Hell, Angustus Cook, Phil An
W. F. Bland, Frank Birdsall, Charles Coote
Campbell, Ed. Welcott, William Gilmore
Dichl, K. Matshews, S. Y. Godden. Business
r, George W. Sammis; advance agent, C. D
tage manager, Charles Coote; carponter, H. R.

- sconerty master. Charles Dish. Ocean

Carleton Opera Go. ciston, C. H. Drew, J. K. Murray, Ja broderick, Miles Parker, Charles Faix, sun Lane, Rose Beandet, Chara Wis Barter, Selina Rough. Business mass temanurer, Walter Desa; munical dire-stage manager, Charles Faix; ward adams Young. Opens at Philadel

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Campanini Concert Co.

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Herne, Kate Foley, Henrietta Bert.
James A. Herne, Little Mabel, S.
Walter Perkins, I. F. Duncan. Man-ferse; business manager, Burt J. Ken-throckyn Sept. 3, Effe Ellster Co.

Elisier, E. H. Vanderfelt, F. C. Bangs, Fran Fred Cerbett, Harry Hogas, Madame Ponisi Baseroft, Kats Protheroe. Manager, A. M advance agent, A. L. Canby. Opened at Nev Edwin Stuart's Theatre Co.

Stuart, Lilah Stuart, Ed. G. Bourne, O. J. C. N. Richardson, Montie Hernandez, A. I., Charles H. Leelie, Dora Ross, Eva Kinkad er aud the Canda, Opens at Wiscon, Mins

soc, Pauline Hall, W. S. Daboll, Marie Kirby, Georgie Dennie, Charles Pinnhett, B. F. Joslys, Anna O'Keeffe, J. A. Hall, Harry McDosough. Manager, treasurer, Lew Weed. Opens at Boston

ning Dramatic Co. Sechner, Paul Scott, Harry Marten, J. G. old Walford, A. C. Hall, A. A. Mallon, Nina Laneing, Mamie Shepard, Minnie I Annie Hariwood. Manager, Nathan

nany Davesport, Melbourse McDowell, T. Mc.
ough Ross, G. W. Roberts, W. C. Lotta, Jean Wila, T. W. Flynn, C. Hayes, C. W. Taylor, Mrs.
per, Mrs. C. Hayes, George Clifford, Managers,
r and Erlanger; treasurer, Frank Willard. O pens

Graham Earle Co.

Richter, George C. Thompson, W. T. Clarke, H. Richard, Frank Lee Gordon, Julia A. Hurst, Anderson, Fern Earls, Dot Anderson, Agatha n. Graham Earle, manager; J. E. Anderson, anager. Opened in Rochester, Ind., Aug. so. Georgia Minstrels.

Billy Kersands, Charles Johnson, John Grant, W. O. Cerry, D. B. Rice, George Jackson, Frank and Ed. Mallory, John A. Howard, J. A. Watts, James B. Tyler and John W. Johnson. Managers, Richards and Pringle; musical director, William Nickerson; bandcader, T. V. Bacyneit.

Geo. Wilson, Billy Carter, J. Marcus Doyle, Frank Chase. Dan Swift. Den. Delmanning, Archie Delmanning, Mike Talbot, Master Duval. Geo. Gale, Will Walling, Thos. Lewis. Chas. F. Shattuck. Geo. Barlow, Bobby Newton, J. J. Nolan, I. Spencer Charles, Powell, "Prestidigitateur." J. Bramhall, Little Emile, Wm. N. Wood. W. Barbour, Wm. Beebe, Alf Carroll, Wm. Ham, Thos. Luddy, John Murcott, J. S. Thomas. F. P. George. Proprietor, W. F. Dickson; manaver, Joseph D. Daniels; advance agent, George T. Fisher; press agent, Bert Davis. George Wilson's Minstrels.

Harrigan's Park Theatre Stock Co. Edward Harrigan, Aouie Yearnans, Frank Aiker, Eather Williams, Annie (P'Neill, Harry Fisher, Emily Yeamans, Ida Ward, Joe Sparks, Peter Goldrich, Billy West, Virgie Graves, May Gordon, Minnie Richards, Fred. W. Peters. Manager, Mart Hanley. Opens Sant. 2.

Sept. 3.

In His Power.

William G, Beach. John Archer, Percy Hunting, Graham Henderson. Frederick Hardy, T. R. Williams, Ireae Avenal, Virginia Holland and Charlotte Behrens. Manager, George L. Harrison; advance agent, Charles Mewlille; stage manager, Graham Henderson. Opens at New York Aug. 27.

Lake Stateson's Obsert Co.

John Stetson's Opera Co. out, Alice Carle, Edith Jeun Fuller, Sig. Brocolini, James D. Gilbert, Joseph Foy, N. S. Burnham. Manager, Harry E. Sanford. Opens at Providence, R. I., Sept. 10. James O'Neill's Co.

James O'Neil, Joseph W. Shanson. Carroll F. H. Shewell, Howard Gould, Lawrence M. Frank Sherry, F. Carroll, L. Arthur, Robert, Busby, Wm. Rigaey, E. Pelham, G. Muelle Frank, W. Wilson, Grace Raves, Kate Fietche Mortland, Marie Floyd, Manager, George L. tressauer, Wm. Consor; stage manager, Art Clercq, machinist, Daniel Shea. Opens at Jen

W. T. Bryant, James Bevins, J. C. Harrington, E. S. Halstead, W. W. Black, Louis Thiel, Lizzie Richmond Julia Wilson, Lena W. Cole, Clara Thropp, Alic Greene, Manager, Harry Clapham, Jr.; musical director, Clarence L. Rogerson. Opens at Detroit Aug. 5:

tor, Clarence L. Rogerson. Opens an Detroit Aug. 5.

Kellar, Mrs. Kellar, Barsev, Mrs. Robinson and P.
C. Shortis. Manager, Frank Murray; treasurer, Frank
W, Martineau; master mechanic, Wm. Robinson; property master, George Wilkins: Now in Mexico.
American season opens at Dallas, Texas, Oct. 8.

Kittie Rhoades Co. Kittle Rhoades, Maude Bennette, Carrie Treat. Eva DeWitt, Annie LaValle. Frank Holland, Clarence Ben-nette, Gilbert Elv. John Bristor, Norfolk Kirby. Wil-liam DeWitt. Manager, W. R. Ward; advance agent. George Smith: musical director, Byron G. Briggs. Lillian Lewis Co.

Lillian Lewis. Sara Farley, Katie Firmin, Bessie Taylor, Lawrence Marston, Alfred Fremont, Fred Moule Fred Barnard, George H. Hamilton and George Staley Lillian Lewis, proprietor and manager; Max L. Clayton, advance agent. Opens Sept. 6. Linnie Evans Co.

William N. Griffiths, Harry Wilson, Frank R. Foster Percy Pinnkett, Frank E. Dumm, J. H. Redding Charles W. Orme, Mas Wentworth, Ids Robisson and Frances Leighton. Authory Lohmann, leader of or chertra; Will J. Duffy, business manager; Charles E Callahan, manager. Opens at Asbury Park Aug. sy. Leach's Comedy Co.

S. B.Stephany, P. S. Leach, E. A. Rigge, S. G. Stone Fanny Temple, Marion Marsh, Lissie Ingram, Alice Clark, May Saow. Manager, Stephen Leach; business manager, J. B. Alliger; advance agent, W. T. Johnson. Opens Sept. 3.

Louise Arnot, E. E. MacFadden, Royal Roche, W. D. Stose, E. J. Southwick, D. R. Whipple, N. R. Cregan, Richard Hayden, Neille Pierce, Mae Hart, Emma Sinclair, Rhetta Duke, Little Eddie, Business manager, Thomas Dailey; stage manager, D. R. Whipple.

Lyceum Theatre Stock Co.

Herbert Kelcey, Charles Walcot, Nelson Wheatcroft rank Carlyle, Charles Dickson, Walter Bellows, Georgi Jayvan, Grace Heederson, Louise Dillon, Mrs. Walcot Irs. Whiffin, May Robeon and W. J. LeMoyae. ger, Daniel Fromann; tressurer, Walter Bunce. Lotta Co.

Lotts, Helen Leslie, Hattie Starr, Genevieve Reynolds, Louis De Lorme, Harry Hartsell, Charles Harry Jules De Lorme, George C. Honifate, Jr., J. W. Hagwin Manager, Jack Crabtree. Opens at Milwankoe Sept. 6

Muggs' Landing.

Anderson, Ella Herbert, Jennie Franier, Frank harles Herbert, Thomas Fitzgerald, Kyle Ken n. Prison. J. R. Furlong, manager; Maurice deal descriptions.

Mattie Vichers Co. Mattie Vickers, Florence Gerald, Emma Lovie, Nellie Corey, Harry W. Rich, Taylor Carrell, O. M. Alger, R. C. Stewart, D. W. Wheeler, Charles S. Rogers, Manager, J. W. Campbell; business manager, J. B. Corey: musical director, E. H. Phelps: master of proporties, B. Hollingshede. Opens Sept. 1.

Mrs. McKee Rankin Co.

Mrs. McKee Rankis, J. F. Pyke, Wash T. Mel C. Lawis, H. A. Clair, E. C. Coyle, Daisy Y. Islen Crewick, Baby Wood. Managers, Fran-hapman; advance agen', Harry Sellers. Opens

D. Gilfenther, Walter Janerson, Charles Willard harles Ray, J. P. Bankson, James Martin, S. H. Rey-ida, Engente Bresserer, Stella Corgdon, Ella South-on, Manager, Harry C. Smart; advance agent, Harry illers. Opens at New York Sept. 5.

Madison Square Theatre Stock Co.

J. H. Steddart, Alexander Salvin, E. M. Holland Frederic Robinson, Walden Ramsay, C. P. Flockton Herbert Miliward, Harry Holliday, E. Beresford Hollis Mrs. E. J. Phillips, Annis Russell, May Brookyn, Virginia Buchansu, Kate Malony, Clara Lipmar, Anni Homan, Little Gertle Homan, Louin Massen and Mariburronghs. Manager, A. M. Palmer, Opens Nov. 18

My Aunt Briaget. George W. Muaroe, John C. Rice, Edward Cameron atonio Maucine, Robert I. Ward, Tony Murphy, sorge Gragg, Ella Gardiner, Eleanor Kirby, Jessie ardiner, Dot Harrison, Mable Florence, Polly Cary, ennie Fisherand Katle Gerald. Manager, Robert B. lunros; advance agent, Roland G. Pray. Upens Sept. 3

Mme. Janauschek Go. N. S. Wood Co.

N. S. Wood, George W. Thompson, George Morton, ferome Stansill, W. D. Chalfin, George W. Pyke, John Foy, Ada Martin, Nellie Maskell, Menager, Harry Williams. Opened at New York Aug. so. Over the Garden Wall.

Gertie Wood, Estelle Gilbert, Dan Mason, Louis Monsco, Elsie Gerome, Hattle Haynes, Dot Kingsley, Pet Jordan. Manager, F. F. Proctor. Opens at Boston Sept. 3.

Oliver Byron Co. Oliver Byron, Kate Byron, Mrs. Price, Dickie De-laro, Jackqueline Benn, G. Morton Price, Harry B. Hudson, Charles Young, Royce Alton, Max Miller, Lee M. Hart, Fred. Warrer, Dave Oaks. Manager, J. P. Johnson; treasurer, W. Crehan; advance agent, Phil. W. Schuyler. Opens at Red Baak, N. J., Aug. 21.

Our Railroad Men. Frank Howe, Catherine Howe, Emma Jones, Trixie Adams, Ethel Grav, Alfred E. Mackintosh, Raymond S. Finley, W. T. Hodson, W. E. Akers. Proprietors, Symoods and Mackintosh; manager, William E. Mackintosh; advance agent, Harry R. Overton; musical director, Prof. A. W. Ferro; property man, W. J. Holmes. Opens at East Douglass, Mass., Sept. 1.

Pete Baker's Co. Pete Baker, Marie Morosini, Lutie Miller, Vivia Walters, W. E. Hines, W. L. Woodson, Little Grace Euler, Frank L. Lewis, W. Harlan and J. Whitcomb, Manager, Thomas R. Perry: treasurer, A. E. Davidson; stage manager, Percy Kingsley. Opens at Pittaburg Sept. 3.

Rosina Vokes Co. Rosina Vokes, Helena Dacre, Leslie Chester, Felix Merria, Courtenay Thorpe, Morton Selten, Frank Diets, Ferdinand Gottachalk, Charles Rivers, J. Rolfe, Isabella Irving. Manager, Clarence Fleming. Rhea Co.

Mile, Rhea, Helene Davis, Ella Wren, Marie Dantes Ada Vanetta, Josephine Rand, Miss Marie, Willian Harris, Charles McManus, J. R. Amory, W. R. Owen Joseph Francoeur, C. J. Birbeck, Charles Burroughs Lauren Rees, Milton C. Bowers, James Gillespie Manager, J. H. Laue Royce and Lansing Co.

Ray L. Royce, Web. Lansing, Lizzie Royce, W. E. Harris, Nellie Hoskins, Maude Flist, Olaf, Moen, Mrs. Flist. Managers, Royce and Lansing; advance representative, W. E. Harris. Opens Nov. 12. Strakosch English Opera Co.

Clara Louise Kellogg, Minnie Hauk, Leonard Labatt, Helena Ven Doenhoff, George Tyle, George Fox, M. Hoveman. Manager. Carl Strakosch; ageat, Edgar Strakosch. Opens at Boston Nov. 19. The Two Johns.

J. C. Stewart, Paul Dresser, Dave Foy, Frank Rush, Mills Hall, James S. Edwards, John Stewart, Jr., Wm. I.Shea, Kate Edwards, Lottie Mortimer, Josie Gregory, Vera Bedell, Aunie Williams, Kate Norman. Manager, A. Q. Scanmon; associate manager, F. C. Stewart; munical director, Emil O. Wolff. True Irish Hearts.

Gus Reynolds, Dan McCarthy, Harry Bryant, Wm. Kitts, Charles Paterson, Wm. Cahill, James Flanagan, Ed. Joyce, J. E. McCall, Charles Goodfellow, Kittle Coleman, Polly Holmes, Minnie McKisseils and Little Dannie McCarthy. Opens Sept. 3.

The Grass Widow. Charles T. Parsior, Tony Farrell, Jennie Leland, Delia Stacy, J. E. Stille, Marie Mulock, Edward War-

ren, Charles Jenkins. Manager, Arthur Thom

Under the Gaslight. David R. Young, Frank Bell, Louis Sledgre, James M. Bradford, W. I. Sully, Charles G. Mack, Louis Thompson, Richard Smith, Maurice Pike, Waiter B. Woodhall, Laurs Booth. Frank Brower, Neille Germon, Laurs Lindee, Estelle Sprague. Manager, P. T. Turner; acting manager, George W. Hageman; advance agent, John Rowley. Opens at Cleveland Sept. 3

W. J. Florence Co. W. J. Florence, Mrs. W. J. Florence, Clarence Montaine, Archie Cowper, William Yerasce, Harry Reeves, Mr. Kelly, Lillian Chantore, Lillian Richardsoe, Marion Russell and Mrs. E. L. Davenport. Business representative, Arf. Hayman; advance agent, D. Wilson; stage manager, Lin Hurst. Opens at Toronto Sept. 37, Webster-Brady Go.

William A. Brady, George P. Webster, J. W. Mc-Connell, W. H. West, Frank Richardson, John Mul-lery, S. C. Stevens, Anna Boyle, Laura Bigger, Belle Douglas, Marie Rene. Business manager, Fred. K. Hodgson; treasurer, Henry Elmer. Opened at Santa Winnipeg Stock Co.

Frank G. Campbell, Robert Ransom, Charles Norris, John Ward, R. Fitzmorris, Nagle Barry, Thomas Find-law, R. Marshall, A. C. McAll, C. E. Prince, Gabsella McKean, Alice Newton, Louise Newton, Opens about

CORRECTIONS. Omitted from roster of Edwin F. Mayo's Co.: R. outant Varian.

The Stowaway. Walter L. Dennis, Mark Lynch, Harry Hawk, Lewis Baker, William McVay, R. J. Moye, George A. Grace, Marion Elmore, Helen Weathersby, Marie Harriott. Proprietor, Tacob Litt; manager. Thomas H. Davis; reasurer, John E. Hogarty. Opens at Philadelphia

Edwin Arden Co. Edwin Arden, A. C. Henderson, Bart. W. Wallace, Edward Summers, W. Cummings, F. E. Cooke, A. S. Boyden, W. C. Miller, F. Gregory, Agnes Arden, Jensie Christie, May Alexander, Mrs. Cartwright. Manager, Arden Smith; advance agent, L. J. Tulloch.

Robert Downing Co. Robert Downing, Eugenie Blair, Helen Tracy, Alfa Perry, Harry Meredith, Charles Hermann. Beverly Turner, Chas. Nevins, Sam'l J. Browne, Louis Hendricks, Robert Drouet, H. D. Byers, G. D. Farnum, P. A. Clinton, Harry Williard, Goorge Clifton, J. Vander-burg, Master Glenn. Manager, J. H. Mack; advance agent, W. Wilkison; treasurer, William Eversole. Opens at Newark Aug. 30.

—Manager Harry Sanderson is confident that he will be ready to open Tony Pastor's Theatre on the date announced, as the work of reconstruction is going forward rapidly. The decorations of the interior are to be of fresco in light colors and original designs. The proacenium arch will be elliptical in form, twenty-six feet wide by twenty-five feet high, supported spon three Corinthian columns on either side and enclosing the private boxes. The decorations of the arch will be in emboused metal, and will be thoroughly fire-proof. The private boxes will be so shaped that the occupants can survey either the audience or the stage at will. The decorations of the boxes will be of the r.chest designs in silk and plush. The balcoav front will be of metal, while the open chairs will be of blue crushed plush with cabinet wood frames. Each chair will have an independent umbrells stand, coat and hat rack. The ventibule will be paved with white marble, and embellabed with rare engravings and statuettes selected by Mr. Pastor in Europe. The lighting will combine both electric and gas effects. All seats will be sold by coupon, including those in the gallery, and elegant retring rooms will be built on each side of the auditorium.

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MR. and MRS. W. J. FLORENCE.

Stage 36 feet deep, 7s feet wide and 3s feet high. Seating capacity about 1,600. Edison in:ande-cen lights. The whole house beautifully spholstered, decorated and carpeted, and the most approved folding open chairs will be used throughout. For pen time address

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a Good Attraction. Good chances for Fair dates is aeighboring towns. Share or rert. Remodeled Seats
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Seats 1,200. Opera chairs; somery full and complete
Have plano. Will rest or share. Stage 32x15.
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DALLAS OPERA HOUSE, DALLAS, TEX.
Greenwall and HOUSE, DALLAS, TEX.
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Comedian Scanlan's Prospects.

W. J. Scanlan returned to this city from Sheepshead Bay the other day, all bronzed and weatherbeaten, but as handsome as ever.

"Yes, my vacation is over," he said to a Mixnoz reporter, "and I am not sorry to be back a: work, though I've had a very pleasant time, as well as the proud privilege of having taught Rose Coghlan to swim. We are rehearsing at Chickering Hall and the Grand Opera

privilege of having taught Kose Coghian to swim. We are rehearsing at Chickering Hall and the Grand Opera House, and the session will open at Syracuse with Shane-ma-lawa. In this I am reviving Tom Moore's 'Nora Crena' and 'Rich and Rare Were the Gems She Wore,' and Samuel Lover's 'Tis a Bit of a Thing.'

"My new play, by George 'H. Jessop and Horace Townsend, is entitled Mavourneeu, and will be produce for the first time at the Welnut Street Theatre, Philadelphia, during my engagement there Christmas and New Year's weeks. The people who are only acquainted with Mr. Jessop's work on other plays will be surprised at his haowledge of Irish character. He is, as you may perhaps know, a graduate of Trishity College. I have had his manuscript read by some intelligent Irish people, and they consider it interesting and clever. Sophased was I with the play that the two authors are now at work on another one for me, which they will probably have ready in October. For my new plays I have written a set of entirely new songs and music. Among them are, 'Why art Thou Sadi''You and 'I, Love,' 'My Maggie's Roguish Kye,' and others. I have an almost entirely new company, and after playing Chicago we go South to Texas to escape the election excitement, returning here for the holidays. I shall play a unmber of engagements in New York this season—at the Grand Opera House, the People's and the Fourteenth Street Theatre, and shall be about here altogether in the neighborhood of two or three months.'

The following are some of the people that have been engaged recently through the Dramatic Bureau of the Actors' Fund: For Creston Clarke's company, W. H. Whytall, E. L. Snader and George C. Robinson; for The Ivy Leaf company, Joe. Daly; for Over the Garden Wall, Nellie Liscomb, H. W. Napier and Frank Webb, musical director; for Edwin Mayo's company, Harry Colton and J. P. Keefe, and tor My Aunt Bridget company, Jennie Fisher.

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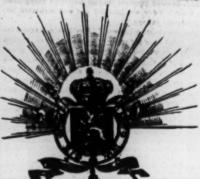
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